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EDITED BY
W. G. BROWN
Professor of Chemistry

CHEVALERIE VIVIEN

FACSIMILE PHOTOTYPES OF THE SANCTI BERTINI MANUSCRIPT OF THE
BIBLIOTHÈQUE MUNICIPALE OF BOULOGNE-SUR-MER
WITH AN INTRODUCTION AND NOTES

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INTRODUCTION *

One of the most valuable cyclic manuscripts of Guillaume is that belonging to the city library of Boulogne-sur-mer, and generally called Sancti Bertini, from having belonged formerly to the monastery of Saint Bertin. This splendid manuscript goes under the number 192 as now classified in the city library. The manuscript is of the thirteenth century, though an inscription on one of the outer leaves shows that it was at one time ascribed to the twelfth century. On the first folio are written the words: *Histoire de Guillaume de Normandie*, of which all except the two first words has been cancelled with a pen, the error of this title having been recognized. The handwriting, as will appear from the facsimile which follows, is vigorous and clear. The number of folios in the manuscript is three hundred and thirty-four. There are many miniatures, and, at important episodes, legends in red ink. The form of these legends can be judged from that on the first folio: *Ensi come Aymeris de Nerbonne et si fil sont en son palais, et uns messages parole a lui. This is followed by: Canchon de jeste plairoit vous a entendre? Teus ne fu faite des le tans Alixandre.* On the last folio of the manuscript, occurs a date:

Chis livres fu fais l'an de grasse
M.cc. xx fiies iiiii.
et xv ans tout droit sans mentir
le tierch samedi en avril.

That is, the manuscript was finished the third Saturday in April, 1295. It is thus one of the oldest of dated manuscripts of chansons de geste.¹

Of all the large cyclic manuscripts concerning Guillaume, the Sancti Bertini is the most original. One has only to examine any critical edition of a poem which offers the readings of this manuscript, to be convinced of this fact. Scholars have not yet decided whether the separate readings of Boulogne are the personal work of a single compiler or remanieur, or whether they are fundamental,—that is, derived from authoritative originals. The latter is certainly the case for the admirable and most celebrated *Moniage Guillaume*, whose first 934 lines in our manuscript are almost unique in preserving the older version of this chanson.²

* NOTE: The plates for the present volume were ordered before it was known that Mr. A. Terracher intended to publish in its entirety the text of the manuscript of Boulogne. The original plan included the publication of a transliteration of the manuscript. The editor was unwilling to anticipate in any manner the work of Mr. Terracher, and accordingly delayed for about a year and a half the appearance of the volume. The date (1908) is that of the facsimiles. At the end of this introduction will be found some readings which Professor Weeks prefers to those of Mr. Terracher. W. G. B.

¹ For the earliest dated manuscripts in Old French, see Carl Wihlund: *Ouvrages de Philologie Romane et d'Ancien Français*, Upsala, 1899 (tiré à cent cinquante exemplaires, et non mis dans le commerce), p. 164.

² *Les deux Rédactions en Vers du Moniage Guillaume*, edited by W. Cloetta for the Société des Anciens Textes, Paris, 1906—.

One of the most original versions offered by the manuscript of Boulogne is that of the *Chevalerie Vivien*,³ which extends from folio 81 v^o to folio 93 r^o.⁴ It has seemed worth while to publish a facsimile edition of this chanson. Such an edition will have evident value from the paleographical standpoint, and will also aid in preserving indefinitely the text exactly as it is. There is a great need of such publications. In this connection, if a digression may be made, I should like to state that most of the Old French texts which the scholarly public considers rigorously accurate are far from flawless. Many, indeed, include scores and even hundreds of errors, due in the main to two causes: a deficient acquaintance with paleography, and a desire to emend the original. These emendations are comparable to attempted restorations in architecture, and are as much to be regretted, unless, as occasionally happens, the editor indicates clearly every departure from the reading of the manuscript. Our published texts are injured by what may be called subjective criticism. The need of the hour is not critical texts, so much as accurate texts.

There are said to be ten manuscripts of the *Chevalerie Vivien* in existence, but one of the most valuable of these, as is supposed, known as the Cheltenham manuscript, has not been seen for a number of years.⁵ The published edition of Jonckbloet was based on two poor manuscripts, and gives an unfortunate impression of the poem.⁶ The edition of Jonckbloet numbers 1918 lines, the manuscript of Boulogne, 1840. All of the manuscripts are in assonance, except that of Berne, which is rimed. Our manuscript is the only one to end the laisses in the *petit vers* or *vers orphelin*, whose use and significance have long been under discussion. L. Gautier expressed the opinion that the manuscript of Boulogne should serve as the basis of a critical text of the *Chevalerie*.⁷ A. Nordfelt favored MS. 1448 of the National Library.⁸

The manuscripts of Boulogne and Berne stand conspicuous as the most original of all the versions. Some of the variations of the latter are of course to be explained by its having been changed from assonance to rime, but the more important are

³ This name for our poem is much to be preferred to that given it by Jonckbloet; *Le Covenant Vivien*, for which there is no warrant. Mr. A. Terracher gives one of the reasons for favoring the name *Chevalerie Vivien*, in *Romania*, XXXVIII, 140. In addition to the reason given by him, is to be mentioned the fact that no poet and no audience of the twelfth or early thirteenth century could have used the other title.

⁴ The text begins on folio 81 v^o. At the close of the preceding column is a miniature, with the following legend in red ink: *Ensi come Guillaumes fait Vivien chevalier*.

⁵ This MS. was acquired at auction by Sir Thomas Phillips, in 1861, according to Paul Meyer, and not in 1865, as stated erroneously by Guessard and Montaiglon, *Aliscans*, p. xciii, and by Mr. E. Wienbeck, *Aliscans*, Halle, 1903, p. v. Meyer endeavored to purchase this MS. for the French government, but the sum at his disposal was insufficient. The notes which he made at the time include probably the only lines preserved from this MS.

⁶ *Guillaume d'Orange*, La Haye, 1854, II vols. The MSS. utilized were 774 and 368 of the Bibliothèque Nationale at Paris.

⁷ *Epopées Françaises*, 2 edition, IV, 437.

⁸ In: *Enfances Vivien*, Wahlund and Feilitzen, Upsala and Paris, 1895, p. xvi; also Willy Schulz, *Das Handschriftenverhältnis des Covenant Vivian*, Halle, 1908, p. 68. This MS. has served as the basis of the edition just published by Mr. A. Terracher, Paris, Champion, 1909, vol. 1.

fundamental, and come down from a very early period. Berne, in short, preserves more debris of ancient and often only slightly related legends than any other manuscript, and represents an unconventionalized but strong form of the poem. The version suffers from vagueness, which is the defect of the *Chevalerie* taken as a whole, and its type could never easily have become the dominant one of the chanson.⁹ The version of Boulogne, on the other hand, is the clearest and most logical of all, and might well have become the dominant form of the legend, had it been sufficiently current at an early date to enter into competition with the other versions. The fact that this did not take place—that the version of Boulogne remained virtually unknown—is in itself an indication that the distinctive traits of our version were the personal work of one single remanieur.

By far the most important difference between the *Chevalerie Vivien* of Boulogne and the other versions lies in the subject matter, and not in the form. The divergences of our manuscript are even more marked than those of Berne. There will probably be a consensus of opinion that many of these divergencies are due to one remanieur or copyist, and are his personal efforts to harmonise difficulties and contradictions.¹⁰ One might hesitate to believe the remanieur of manuscript 192 capable of taking liberties with his originals, if one were restricted to an examination of a single chanson of the vast compilation contained in this manuscript; but a perusal of only half of the three-hundred and thirty-four folios would leave the conviction that he was a man of independence and courage. He is seen at work, 1: in the way he links together the chansons of his compilation; 2: in the omission and creation of episodes within the limits of a given chanson. The first of these procedures was noted by Gautier and others.¹¹ Examples of the second will appear in a cursory examination of our poem.

Before making any more general statements about the remanieur who may or may not be responsible for all or some of the peculiar traits of the manuscript of Boulogne, it will be well to consider a number of these traits.

In line 113, the text has Vivien start from Termes on his invasion of Spain. No other manuscript of the chanson mentions Termes in this connection or in any other. We are forced

* The beginning especially of the text in the MS. of Berne suffers from vagueness. A number of very ancient things, which are like so many pebbles embedded in a layer of stone of different formation, are found in the beginning of the MS. of Berne. Such, for example, are reference to the *Couronnement Loëls* and to the *Siège d'Orange* (lines 103-124 et ss.). However confused, the souvenir of the two poems mentioned is plainly discernable. In the same manner, the laisse 84-103 occurs almost entire in *Foucon de Candie* or in a passage which introduces this poem: vid. *Foucon* of Boulogne, folio 206 r°. As for the vagueness of the action of the *Chevalerie* in the MS. of Berne and in most of the others, this is of course a defect artistically, but it is a veritable birth-mark of the poem, as will be apparent from my discussion of the related poem, *Aliscans*: vid. *Romania*, XXX, 185, 192, 193.

¹⁰ A great deal has been made of the internal contradictions and difficulties of the *Chevalerie*: *Romania*, XXVI, 180-87; XXX, 195, 196.

¹¹ See, for example, *Les Épopées Françaises*, IV, 393, note: "Dans le manuscrit de Boulogne (qui contient d'ailleurs la version la plus longue), le jongleur a imaginé, pour relier la *Prise d'Orange* aux poèmes qui vont suivre, une transition qui ne se trouve point dans les autres textes." Cf. the comment of Mr. Densusianu, in his edition of the *Prise de Cordres et de Seville*, pp. xlili-xlvi.

to the conclusion that the remanieur whose hand has already appeared so many times in the compilation 192 has derived the mention of Termes from his acquaintance with one of the most beautiful laisses in early French literature, that beginning in line 767 of *Aliscans*; line 768 reads: *Quant t'adoubai en mon palais a Termes*.¹² One other indication that the arming of the hero as given here bears the stamp of the remanieur is seen in the arming of Guichart by his uncle, which takes place later at Termes and which is undoubtedly apocryphal.

Again, in lines 40-45, and also in lines 483-86, Vivien declares that formerly, when he was besieged in Maldrane, he swore never to retreat before the Saracens. No other manuscript of the *Chevalerie* mentions this oath. Where did the remanieur obtain the basis for Vivien's statement? He found it of course in the *Enfances Vivien*, which he had just finished copying. Here in fact, in lines 2205-13, the young hero, besieged in Maldrane, makes the vow as given in the passages of the *Chevalerie*.¹³ Evidence that the latter passage was borrowed from the former is seen in the fact that in all other sources, the city in question is called Luiserne. The editors of the *Enfances* have shown abundantly that the change from Luiserne to Maldrane was made by the copyist or remanieur of the manuscript of Boulogne. It was he too, evidently, who introduced the cross-reference into the *Chevalerie*, in his effort to make a cyclic whole of the compilation which he was copying.

In lines 91-95, Guillaume gives his consent to the expedition of Vivien, but insists that Bertran shall remain with him (Guillaume): *Mais avoec moi demorra chi Bertrant* (v. 95). About half the manuscripts make Bertran take his departure with the expedition. No other manuscript states expressly that Bertran must remain with his uncle. The best manuscripts, however, show that Bertran did not accompany the expedition.¹⁴ In view of all these circumstances, the remanieur may well have found this line in his original; if, however, he introduced it, he showed creditable knowledge of the legend.

Far more important than the preceding passages is that of one hundred and fifteen lines, beginning in line 129 of the manuscript.¹⁵ After what is numbered line 85 of the edition of Jonckbloet, our text intercalates this, the most important independent passage of the poem.

Nearly all the manuscripts say of Vivien and his companions: *Il sont entré en Espagne la grant*. Boulogne alone offers, as it were, an elaboration of this line, a clear geographical outline of the invasion. Here is the substance of this long passage, which, be it repeated, exists in no other manuscript of the *Chevalerie*.

Vivien and his men lay siege to Barcelona, and capture it. Later, they take Balesgués. These operations occupy four

¹² The laisse mentioned appears to be one of the most nearly primitive things in *Aliscans*. It is the only one in the chanson in assonance, and it occurs in the *Chanson de Guillaume*: *Jo t'adubbai a mun palei a Termes* (v. 2002). It will be noticed, however, that the passage of *Aliscans* follows, and does not precede, that of the *Chevalerie* in the compilation of Boulogne. We are thus obliged to suppose that the remanieur was familiar, as is natural, with the mention of Termes.

¹³ Published by Wahlund and Fellitzen, Upsala and Paris, 1895.

¹⁴ The *Storie Nerbonesi*, edited by Isola, Bologna, 1877-87, state that Bertran was almost constantly with Guillaume: see vol. II, 143.

¹⁵ With this passage are also to be taken lines 282-85.

years. They then besiege and capture Tortolose and Porpaillart. The statement is made more than once that Vivien gave all of his conquests to Guillaume. When the expedition had lasted seven years, Vivien and his men capture a Saracen boat which has come to Porpaillart, and mutilate the crew horribly, leaving only four sailors unharmed. These four are to present the ship-load of maimed and dying men to Desramé, their king, at Cordova, and are to state that it is a gift from Vivien, the nephew of Guillaume Brachefer. After the departure of the ship, Vivien and his army march towards Alissans, where, as usual, they devastate and slay. The pagans flee before them.¹⁶

This long passage differs from anything in the other versions in two important points; it explains and details the capture and maiming of the Saracens, while the other manuscripts (except Berne, which omits the episode) simply state that a ship-load of mutilated pagans arrived at Cordova; it offers a relatively clear map of Vivien's conquests in Spain. Are these differences such as to indicate a separate version, historically speaking, of the chanson, do they go back to some remote original, or are they the work of the last remanieur or of some near predecessor? A careful examination shows that these differences are due to one remanieur, probably the last, and that they have no claim, except in an indirect manner, to the authority of antiquity.

The fact of one manuscript standing against eight in the case of such grave divergences would in itself create a presumption in favor of the version of the eight. This, of course, would not be sufficient to decide the matter, but our conclusion is supported by other things. If one study linguistically the passages peculiar to Boulogne, considered as a whole, one will find that they differ from the remainder of the text. They show, for example, a larger percentage of cases of non-vocalization of *l* than do the passages which conform to the conventional version of the chanson. Again, the name *Vivien* offers matter for comparison. It assonates four times in *-ié*, and once in *-an*. All of the four cases in *-ié*¹⁷ are in passages peculiar to our manuscript; the case in *-an* is in a passage which is common to the other manuscripts.¹⁸ Is it by accident that the only strictly pure *laisse* in *-an* is in what is here considered an interpolated passage? The passages peculiar to the manuscript of Boulogne show a larger proportion of Picardisms than the remainder of the poem, which, although in the Picard dialect, contains relatively more forms of central French than do passages peculiar to our manuscript. There can be no doubt: the person who composed or copied the last-mentioned passages was from Picardie.

To return to the long passage beginning in line 129. The fact that this passage departs so widely from the other versions in its subject matter, and that it differs linguistically from the undoubtedly authentic portions of the manuscript in which it

¹⁶ The text returns to the conventional type in the *laisse* which begins: *Viviens fu molt gentis et molt ber*. It may be noted in passing that this *laisse* is almost perfectly rimed in *-er* for ten or eleven lines; after this, the tendency to rime in *-er* disappears. It is at this point that the text of Boulogne begins to follow again that of the other manuscripts.

¹⁷ Lines 210, 222, 591 and 612.

¹⁸ Line 1542. Even the MS. of Berne contains this line. Our MS., which is Picard, seems to have suppressed a number of passages where the name of the hero assonated in *-an*.

occurs, offers fair evidence that the passage is interpolated. This evidence becomes firmer as we advance in our reading of the poem, and examine the other passages which diverge markedly from what may be called the conventional version of the *Chevalerie Vivien*.

Does this conclusion mean that the lines 129-243 are of little or no value? Not necessarily. It is easily conceivable that a scribe might suppress lines, and substitute for them others of much greater value for their intrinsic substance, for some contemporary side-light of information or opinion. Such, it seems to me, is the case here. I do not refer, of course, to the insignificant variation of the episode of the maimed pagans, as given by the manuscript of Boulogne, but to the chart of the conquests of Vivien. The forty or fifty lines beginning with 129 constitute the most important passage peculiar to the manuscript of Boulogne. We appear to be here far removed from the subjectivity which at times determines the changes of our remanieur, and are in the presence of a very different situation.

Three possibilities present themselves: the remanieur or copyist of the manuscript may have found the geographical data which he gives in his original, although this is unlikely, in view of the silence of all the remaining manuscripts; he may have found an authority for his data in the *Enfances Vivien*, which he had just copied; or, finally, he may have utilized information found elsewhere.

If we examine the *Enfances Vivien* in the manuscript of Boulogne, we shall see that it makes no mention of the conquests of the hero as given in the *Chevalerie*, although we read of Vivien in other manuscripts of the *Enfances*:

Ce fut uns anfes qui puis sofrit maint mel,
Car il conquist les Archans et les mers,
Et Bardeluques, les tors de Balegués,
Et Tortelou et Balagué sor mer.¹⁹

It is of course possible that the copyist or remanieur of Boulogne had access to more than one manuscript of the *Enfances*. It does not appear likely, however, that he would insert in the *Chevalerie* a passage derived from an extra manuscript of the *Enfances*, without inserting the passage also in his copy of the *Enfances*. This is all the more true, because, as his vast compilation shows, he was fond of linking poem to poem, of multiplying cross-references.

Our third supposition remains. Can the remanieur have learned from some outside source that Vivien was to conquer Barcelona, Portpaillart, Tortolose and Balesgués (also written Balesguer)?

It would take too long to give here, even briefly, the poetic history of these cities and fiefs as related in the cycle of Guillaume. It is well-known, however, that most of these lands are "conferred" on "Guillaume in the *Charroi de Nîmes*, and are spoken of as being in his possession in the *Montage Guillaume*,²⁰

¹⁹ Lines 215-18 of MS. 1448 of the Bibliothèque Nationale; cf. lines 891-93. *Bardeluques* appears to be an error for *Bargelune* or *Barcelone*.

²⁰ Line 5 of the first redaction, and lines 29, 57, 72, of the second redaction, edition of W. Cloetta, Société des Anciens Textes Français, 1906. If Guillaume gives several of these fiefs to Renoart (second redaction of the *Montage*, and *Alsicans*), the fact is proof that these fiefs were his to give.

Aliscans and other poems. The *Charroi* speaks of the fiefs in question:

Ainz vos demant Espaigne le regné,
Et Tortolose et Portpaillart sor mer,
Si vos demant Nymes cele cité,
Après, Orange, qui tant fet a loer.²¹

An acquaintance with *Foucon de Candie* alone would suffice to inform one that Guillaume and his family had conquered Barcelona, Tortolose (that is, Tortosa) and Portpaillart.²² The following is a typical passage from this chanson. Tibaut complains of the aggression of Guillaume and his friends:

Il me tolirent les porz de Balesguer
Et Barzelone, et Porpaillart sor mer,
Et Gloriete, mon palais principer;
Mais Tortelose lor fis je comparer
De Vivien.²³

Again, Tibaut says of the family of Guillaume:

Pristrent par force Orange et Porpaillart,
Et Barcelone et la tour de Baudart;²⁴

and, in another passage:

Fet m'ont Orange et Portpaillart lessier;
En Barzeloine ont mise ma moillier.²⁵

Guillaume speaks of this same conquest evidently in the *Chanson de Guillaume*.²⁶ He has fled from the bloody battle-field where Vivien perished, and has come to Mont Laon to ask aid of the king, whom he has not seen for a long time. The king says that he has not seen Guillaume for seven years, and inquires the news. Here is the reply:

Sire, dist il, jal savez vus assez
Jo aveie Espaigne si bien aquitez
Ne cremeie home que de mere fust nez,
Quant me mandat Viviën l'alosé
Que jo menasse d'Orange le barné.
Il fu mis nies, nel poeie veier.
Set mile fumes de chevaliers armez.
De tuz icels, ne m'est un sul remés.

(vv. 2509-16.)

We gather from this passage that the great hero had conquered not only Orange and Nîmes, but also "Espaigne," that is, the fiefs whose names have been mentioned above. The chanson

²¹ Lines 482-85; cf. 450-54.

²² W. Cloetta cites a case where he considers that the *Chevalerie* betrays a knowledge of *Foucon de Candie*: vid. his *Die Enfances Vivien, ihre Ueberlieferung, ihre cyklische Stellung*, Berlin, 1898, p. 82, note 2.

²³ *Foucon de Candie*, MS. 25, 518 of the Bibliothèque Nationale at Paris, fol. 149 r^o. The last line and a half mean of course that Tortolose cost Vivien his life. Tibaut boasts later of having slain for Guillaume *lo fil de sa seror*, that is, Vivien. At least one manuscript of *Foucon* states that Tibaut had Vivien's head hewn off in his presence.

²⁴ MS. of the British Museum, fol. 277 v^o.

²⁵ MS. 774 of the Bibliothèque Nationale, fol. 118 r^o.

²⁶ Chiswick Press, London, 1903.

has stated earlier (and of course, by poetic license or otherwise, the king is supposed to know) that Guillaume marched from Barcelona in an effort to succor his nephew in time. He had, then, taken his army from Orange to Barcelona, in order to be near at hand to aid Vivien, who must have been somewhere in the neighborhood of that city. *Foucon* draws a fuller map, and shows that Guillaume marched from Orange to Barcelona, whence he was summoned to his nephew's aid. We infer that, from Barcelona, he marched in the direction of Tortosa, since the poem states that warring over this town cost Vivien his life. This, then, appears to have been the legend current at the time when *Foucon* was composed, which was not far from the period when the *Chevalerie* took on its permanent form. A further indication, if any is needed, that the *Guillaume* too knew Tortolose and Portpaillart as belonging to Guillaume and as being in some manner also under the control of Vivien, is seen in a passage at the close of this poem. It is stated here that Guillaume gives to Renoart Ermentrud²⁷ to wife: *Et tote la terre Vivien le ber* (v. 3500). These are evidently the lands whence the young hero summoned his uncle when menaced with danger. If the *Guillaume* does not proceed to name these fiefs for us, it is perhaps because they were too well known. *Aliscans*, a later form of the *Guillaume*, names them at the corresponding point in the events which it narrates. After speaking of Renoart's marriage, the text mentions Guillaume's gift of lands:

Li quens li a Tortolose dounée,
Et Porpaillart, ki siet sor mer salée.²⁸

Needless to say, other chansons ascribe these fiefs to Renoart. They are, in short, his appanage. It is clear, then, that the conquest by Guillaume of the Catalan cities mentioned in lines 129 et ss. of the *Chevalerie* of Boulogne is part of the poetic stock-in-trade of the twelfth and thirteenth centuries. But, some one says, the passage from the *Chevalerie* ascribes this conquest to Vivien? And so it does. We shall perhaps do well to consider this point a moment.

In the French epic, little distinction is established between conquests by the head of a heroic family and those made under his general guidance by other members of the clan. When, therefore, Guillaume says that he had "conquered Espagne," nothing in that statement necessarily excludes Vivien's having had a considerable part in the conquest, and his having been left in command of all or of some of the captured cities. Such seems to have been the train of events in the legend utilized in the *Guillaume*, which mentions more than once the great service rendered to Guillaume by Vivien.²⁹ *Foucon* states that Guillaume, Vivien, Bertran and other Narbonnais subdued the fiefs in question, and that, in some way, the contest over one of them, Tortolose, caused the death of Vivien. The excellent manuscript 1448 of the National Library at Paris, shows in an important

²⁷ Ermentrud may have been Vivien's widow.

²⁸ Vv. 8317, 8318 of the edition of Wlenbeck, Hartnacke and Rasch, Halle, 1903. This edition does not mention the reading of MS. 24,369 of the Bibliothèque Nationale, for line 8476, which names Balesguez in addition to the other fiefs. This reading is supported by evidently corrupt variants of this line in certain other manuscripts.

²⁹ Vv. 370-80, 632-77, 977-91. Not to complicate the discussion, the *Guillaume* is here treated as a unit.

passage that the country where Vivien has been attacked had been conquered by Guillaume, Bertran, and by others of the Narbonnais (including by implication Vivien and his men).³⁰

The version of Boulogne goes one step beyond the others, and ascribes the conquests to Vivien himself. The remanieur seems to feel the boldness of this, if we may judge from his reiterated statement that the young hero gave to his uncle Guillaume all the lands and cities subdued by him:

Vii. ans avoit erré tot ensi com dison,
Et si avoit pris viles et marces et doignons.
Tot le dona Guillaume, qui tant estoit preudon.³¹

To resume, I consider the long passage beginning in line 129 of our manuscript to be the personal work of one man, who elaborated, from his own knowledge, the general statement of the other manuscripts where they say of Vivien and his men: *Il sont entré en Espagne la grant*. This remanieur filled out the picture from his acquaintance with the legend, and he did well in so doing. Since the discovery of the *Chanson de Guillaume*, it is apparent why the first part of *Aliscans* (which is derived directly from this chanson) should be so vague in its action and geographical setting. *Aliscans*, as I asserted before the discovery of its splendid prototype,³² and as is now evident, is a truncated poem: its beginning has disappeared. The *Chavalerie Vivien* is so bound up in the sources of *Aliscans* that we need not be surprised at its vagueness. The remanieur of Boulogne has the great merit of having felt this defect in the *Chevalerie*, and we can discern that most of his alterations tend to increase the clearness and reasonableness of the poem. In the changes which he brought into the passage under discussion, one can see, as in a mirror, the legend which he in some way knew of the conquest of the celebrated fiefs of Guillaume. His correction of the events of the *Chevalerie Vivien* came too late, and never became current. This fact that the version of Boulogne left no progeny in France constitutes one proof of its being the work of a single remanieur, probably the copyist who wrote the manuscript as we have it.³³

The full measure of the correction of geography made possible by the passage beginning in line 129 can be obtained by reading the discussion of the scene of the battle of Aliscans or of the Archant (which is called by the same names as

³⁰ The young hero is hard pressed, and proposes that his troop take refuge in a neighboring castle:

Tant que secorre nos revenra Guillelme,
Li cuens Bertrans e dans Gautiers de Termes,
Gaudins li bruns, li pros e li honestres,
Hunaut de Saintes, qui mainte joste a feste,
Qui a Orenge ont reforbis lor helmes.

(fol. 208 v°).

The force of *revenra* and of the last line will escape no one. It is a point worthy of notice that the *Enfances Vivien* in this same MS. 1448 ascribe the conquest of these fiefs to Vivien: l.c., vv. 215-18; 891-93.

³¹ Vv. 166-68. Cf. vv. 164, 84-87.

³² *Romania*, XXX, 185; cf. *ibid.*, XXXIV, 271.

³³ An examination of the supposedly altered passages of our manuscript for so-called scribal errors afforded no very definite results. One may compare, however, the opinion of Mr. E. Langlois with regard to the *Coronement Loûis* in the Boulogne manuscript: *Couronnement de Louis*, p. cxxiv.

that of the *Chevalerie*) prior to the publishing of the *Chanson de Guillaume*.³⁴ At that time, no use had been made of the information of *Foucon de Candie*, nor of that of the *Chevalerie* of Boulogne.³⁵ The indications of *Aliscans* and of the other manuscripts of the *Chevalerie*, which alone appear to have been consulted, were that the scene of the battle was near Orange, at the Aliscamps of Arles, and such was the all-but universal opinion.³⁶ At present, the testimony of the *Guillaume*, of *Foucon* and of other sources supports substantially that of the *Chevalerie* of Boulogne.

It is perhaps well at this juncture to say a word about the fact that our remanieur applies to the battle-field the names *Alissans* and *Archant*, which seem to him, as to the copyists of the other manuscripts of the poem and of *Aliscans*, interchangeable. The original name is the *Archant*. This is the only name used in the *Guillaume*, and indicates a battle-field evidently not far from Barcelona. When later, the beginning of the chanson sloughed off, Orange came to be the city from which Guillaume marched to the battle and to which he fled after his defeat. In this manner, the scene of the conflict appeared to be in the vicinity of Orange. Some ancient legends concerning the cemetery at the Aliscamps of Arles, not far from Orange, as the scene of struggles against the Saracens, easily led to the localization of the battle at that place, and the words *Archant* and *Aliscans* became virtually synonymous.

The three laisses in lines 579-621 seem to be the work of our remanieur. In the first place, they are not found in the other manuscripts, although they contain two or three expressions to be found in other, and undoubtedly genuine, laisses. Their subject matter consists of mere platitudes, while the detestable metre and the superabundant Picardisms all indicate the same hand that we have seen earlier. In two cases, the name *Vivien* assonates in *-ié*, which in itself arouses suspicion.

A long passage, extending from line 953 to line 1073, is peculiar to the manuscript of Boulogne, and bears marks of being interpolated. This passage begins in the midst of a laisse in *-ié*, and would normally end with the laisse in *-an*.³⁷ The remanieur, however, desires to utilize the remainder of the laisse in *-ié* which he interrupted. He therefore begins another laisse in *-ié* with four miserable lines of his handiwork (of which the last does not even tell the truth), and then proceeds to copy lines 950 and 951, which he had already copied just before he began his interpolation. The genuineness of the remainder of the laisse is assured by the other manuscripts. These facts, taken with the differences which usually distinguish the long passages peculiar to the manuscript of Boulogne, lead one to see here a plain interpolation. If any part of this passage had its origin elsewhere than in the brain of the remanieur, it is the

³⁴ This poem was published in June, 1903. The first mention of it was made by P. Meyer, in the October number of *Romania*, XXXII, 597-618.

³⁵ The testimony of these chansons was first mentioned by the writer: *Romania*, XXXIV, 237-40, 255, 257, 258; *Modern Philology*, III, 224-25.

³⁶ The most exhaustive statement of the opinions of scholars on this point is to be found in *Romania*, XXXIV, 265, note.

³⁷ Line 1069. The genuineness of that part of the laisse in *-ié* which precedes line 953 is attested by the other manuscripts.

appeal of the hero to his men (lines 1043-69). Whatever may be said of the execution of these lines, their inspiration is not unfortunate. They differ from the episode which precedes them in resembling the better sort of improvisations which the jongleurs permitted themselves.

The events of the first part of this long passage are as follows. Vivien's men, in forcing their way into an abandoned castle, carry in with them a Saracen. Vivien inquires of the prisoner who the attacking Saracens are, and he promises to tell, if he be given his liberty afterward. Vivien agrees, provided he will swear to tell all the truth. The pagan swears by Mahomet, then snaps his finger nail against his teeth: "after which he would not lie under penalty of dismemberment."³⁸ He tells Vivien that the leader of the host is Desramé, and gives the names of his numerous allies. Vivien inquires why they have come there, and learns that it is to slay him for sending to Desramé the shipload of maimed Saracens. When the prisoner has finished his narration, Vivien keeps his promise, and liberates him. The conception of this episode is good, but its execution is deplorable. Our remanieur shows himself here again as the poorest of poets. The episode seems to be due to a pure whim on his part, and is unlike most of the changes made by him in this, that it does not advance the story or add new information of value. The capture of a prisoner under circumstances such as are here recounted must have been frequent enough, and has in it dramatic possibilities. The remanieur's acquaintance with war or tales of war made him see the naturalness of this episode, which his lack of poetic talent spoiled. In the mouth of a real poet, this scene, followed by the hero's appeal to his men, would have produced a splendid effect.

In the remaining verses of our manuscript, there are two other interruptions of the conventional text as given by the other versions, and they concern Guichart (or Guichardin), the young brother of Vivien. The first of these passages follows the line: *Dont vers Orenge s'est Garins* (error for *Girars*) *aroutés*, which in nearly all the manuscripts, is the final line of the *laisse* relating Girart's escape from the castle. The passage gives the age of Guichart as eighteen, speaks of his desire to leave Anseüne to be armed knight at Orange, describes the journey thither, and Guillaume's promise to arm him when Vivien shall have returned from the Archant. These events occupy forty-two lines, and are peculiar to the manuscript of Boulogne. After finishing this passage, the "poet" takes up again the flight of the messenger, Girart, which he had interrupted for his interpolation.³⁹

The second interruption of the usual text, narrates the arming of Guichart, and occurs in a *laisse* common to all of the

³⁸ The remanieur of Boulogne is fond of this form of oath. He has already made use of it in his first long interpolation: lines 209-216. It may be noted in passing that the first word of the manuscript for line 212 should be *Nos* instead of *Ne*, which of course is an error. We may add in passing that this is not necessarily a scribal error, but might be a blunder in an original composition.

³⁹ Guillaume later does arm Guichart, in a passage (lines 1421-38) which betrays the undoubted handiwork of our remanieur. It is interesting to note that the remanieur must have invented this scene, even if our examination of the point be restricted to the testimony of the other poems of the cycle. In no other source is Guichart armed by his uncle. In *Foucon de Candie*, for example, which is still unpublished, he is armed by Guilbor: MS. of the British Museum, fol. 280 v^o.

manuscripts, beginning: *Li quens Guillaumes ne se va atargant*. It follows immediately the line: *Dist Bertrans: "Oncles, tot a vostre talent."* The passage includes twenty-one lines. The manuscript of course omits the long, romantic episode of the arming of Guichart according to the other versions. A glance at any other manuscript or at the printed edition of Jonckbloet will indicate the large saving of space which is made possible by the events as given in the *Chevalerie* of Boulogne. Finally, mention may be made of one other deviation of our manuscript, omitting all others. This last one is found in lines 1783-92.⁴⁰ Guichart discovers his uncle weeping over Vivien, who is wounded to death. It is impossible to decide whether this variation is due to the remanieur, or existed in his model. At any event, the scene is, in itself good, although its execution leaves much to be desired. In this connection, we may note in passing that the *Chanson de Guillaume* offers an opportunity for such a scene, and has been criticised for not utilizing it. The failure to derive advantage from such a scene in the *Guillaume* is more serious, from the literary standpoint, than would have been such a lack in the *Chevalerie*. None the less, the one who inserted this little episode in the version of Boulogne deserves credit for the soundness of his judgment.

December, 1909.

RAYMOND WEEKS.

PREFERRED READINGS.

The edition of Mr. Terracher is very accurate and scholarly, as a comparison of his readings with the facsimile of the manuscript will indicate. A few slight remarks are made here concerning his rendering of certain paleographical difficulties of the manuscript of Boulogne.

Line 142: the MS. has *amsté*. L. 241: the reading *mise* could be defended. L. 278: the reading given is perhaps too critical. L. 397: read *Blavics*, which is the usual form in our manuscript: cf. Ll. 638, 681 (where Mr. Terracher also renders *Blavie*), 772, 1497. L. 404: the reading is probably *estoir*. L. 406: *Arrabie* might be left unchanged. L. 452: one could of course correct: *Se aves*, leaving *vostre*. L. 668: it is perhaps overcritical to read anything except *vaura*. L. 770: the first suggestion made at the bottom of the page is correct. L. 955: read: *entrer*. Ll. 1063, 1064: the manuscript reads: *commanch* and *manch*. L. 1096: a good emendation would be: *N'en partiront*. L. 1195: *sont*, the reading of the manuscript, may be corrected to *est*. L. 1218: the manuscript has: *esraument*. L. 1391: the reading is: *lauer*. L. 1420: the scribe may have written: *traament* for *traiment* or *traiement*, although his original of course bore the abbreviation for *torment*. L. 1436: the manuscript bears: *Autor* (that is, *Autor*). L. 1441: the *n* appears to have been written over an *a*. L. 1535: the scribe seems to have begun the initial letter of *pumelés* before *montent*. L. 1583: one can read either *vos* or *nos*. L. 1709: the scribe appears to have made a blunder in the second letter of the last word, and to have wished to replace it by *o*, written over it. L. 1768: the reading is: *di*.

RAYMOND WEEKS.

⁴⁰ Cf. lines 1810 and 1827.

PLATES

(1908)

b n sont asis li baron au mangier
 & vus & santes ont asses & ploumiers
 & venison q mlt fist apriser
 & si ont but asses & sans dang
 a ps mang se st ale couchier
 d us caudema que il fu esclaries
 & ue p la sale ueuent cil chr
 W se lieue od lui maist esauer
 & nsemble oels auoit maist chr
 V ont or mise au plus m aistre moit
 & ar cest coustume aronau chr
 a u q doit arme prendre ne garnier
 d ont or mise & dame dieu prier
 Q u li oit honoz abaingner
 a droit ten ses marces & ses fies
 & uat la mise fu dite repaire st ar
 d us caupalais ne volret arars
 l aigue ont coenee seriant esauer
 & uat ont laue si se vont areng
 a tables sient li baron chr
 b n st serui de che nestuet pland
 d e rices mes tior alour dang
 & i ont asses aboure bon clare & vi vres
 & uat mangie ozet ple palais pley
 l es napes tranet seriat & esauer
 d es tables lieuet errat al chr
 d 2 escoutes por dieu le ditur
 b one canchon il narmeldre soz ciel
 b n faice de vraie estore
 Enli come Guill? fait viuen chr



& fates pais baron
 si escoute s.
 Bone canchon senten
 dre le voles.
 Cest de Guill si o
 dire mores
 a ie tie fu hom asses chant lores
 & in desos armes eust tant endures
 & he fu apentecouste q on dit en este
 & ue Guill adoube us le membre
 & uat li baron auoit enle sale dieu
 l i qnt Guill nesi est areste
 & nla sale fait estend i. bian palle roe
 W fut defus asis pvertes
 V nes cauchet li cauchet blanches ofloz dep
 p uis li jetent el dos i bon haubt sasse
 l i qnt Guill li chaist le branc lectre
 d ut us. bix oncles entendes
 p tel couuet lesee medones
 & ncouenet lai iou a dame de
 l e otroz de lante maeste
 V nat Guiboz q tant a debiautes
 & voiat & voiat toz volper s
 & ue ne fura iama en mo de
 p oz sarr por turc ne por escler
 p que iou ere de mes armes armes
 i atant nestrai en bataille campes
 si ier dist Guill dot petit durrees
 & emantoy toudis cest veu voles
 l i nest q hom tat soit ne preu ne bers
 p que il soit en bataille moeres
 si eli couues ne fuit & estoey
 & il ne se vielt laissier tot decolper
 b iax mes cil vels nest preu si mant des
 v ofestes enes laissier cest veu est
 & il aniet chose que bataille venes
 p mes mlt bn qnt mes enaures
 & uat lieus en ere arriere recoenes
 & i g iou fait qnt q sui engbres
 & iou sui q en bataille aples

J'on n'atonech mie' rat' q' sin' affoles
 Q' m' luy' noblie il n'est mie' senes
 O' ncles Guilt' dist W. libers
 S' i' mant' diex iou lai' soz saüs iure
 B' n' a' u' ans' agphis' z' passes
 Q' m' iou estore en mal'one enserres
 I' a' le iurai' vorat' les march' ans' bers
 N' e' puet' autrement estre.

Oncles Guilt' dist W. li vallans
 P' teil couet' me soit' hui' ch'ant' librans
 Q' ue ne surai' por' te' ne por' ysant
 P' lai' pie' de tre' selonc mo' ensiant
 T' at' le moech' iou' ds' dieu' encoueyat
 I' i' gl'oz' li' pes' raueinant
 N' i' es' dist' Guilt' tat' sui' iou' p' dolant
 O' z' lai' iou' b'n' ne vuures' longem'it
 O' ch'rot' s' la' sarra'she' gent
 J'on' enploera' z' vre' autre' pent
 E' ele' vole' la' l'herent' autant
 I' i' q'nt' li' done' vne' vole' gnt'
 T' ien' dist' il' mes' soies' preus' z' vallant
 Z' enbataille' h'oir' z' gbatant
 D' ont' li' lachieret' .i. bon' h'ialme' lussat
 O' n'li' amanye' .i. bon' dest' auant
 N' auent' mellos' lai'ers' forz' seulesm'it' bauchat
 Chou' estoit' li' dest' Guilt' le poussant
 B' u' g'isal' ot' nome' le' dest' alenfant
 I' enfes' unote' tost' z' melement
 P' arant' .i. essai' ens' ou' pre' v'doiant
 E' n'roz' franchois' est' i' enfes' recoenat
 Q' le' h'it' b'n' z' bel' z' noblement
 T' ot' le' p'herent' li' petit' z' h'iant
 I' i' q'nt' Guilt' nese' va' atargant
 A' u' adouba' gaudi' z' gaud' le' vallant
 Z' h'unaire' le' h'oi' z' foukier' ensement
 Z' q' del' autres' q' se' de' loz' iounerat
 G' u' f'oste' s'iant' cel' ior' li' iouene' gent
 Guilt' done' son' augur' liegent
 A' s'poures' esauers' z' arriere' z' aiant
 S' i' que' tot' sen' loerent' li' petit' z' h'iant

I' enfes' W. nese' va' atargant
 S' en' onde' le' va' illuet' araisonant
 O' ncles' dist' il' por' dieu' le' raueinant
 P' vestes' moi' de' vos' homes' x' gbatant
 Z' iou' uai' g'arre' soz' paiens' mesaeant
 D' e' mes' neueus' serot' o' moi' venans
 S' e' le' g'ger' citei' ou' tenement
 O' ncles' estot' soit' vre' ple' mien' ensiant
 J'on' ne' ruis' ia' tey' si' mant' diex' plai' r' gat
 Max' mes' ce' dist' Guilt' .v' feret' vo' g'mant
 Q' aüs' m'ix' amaille' ch' f'ussies' demozat
 A' noet' Guiboze' q' ne' s' heit' noiant
 D' ist' W. iou' ne' ferai' noient
 E' he' pouse' moi' dist' Guilt' li' frans
 P' co' moi' ne' uoles' ch' estre' demozans
 D' ont' prendes' de' mes' homes' tot' avre' talat
 Z' vos' neueus' prendes' tot' ensement
 Q' aüs' auoet' moi' demozra' ch' b'nt
 D' ist' W. iou' loet' bonement
 D' eses' neueus' va' W. apelant
 G' audin' gaud' fokier' z' humalt' le' vallat
 G' erant' le' preu' Guelt' de' braubant
 A' tant' des' autres' ne' puis' estre' nomat
 Z' W. les' va' araisonant
 N' eueu' fait' il' nos' homes' iouene' enfant
 O' z' denos' nos' g'arre' z' pris' z' loement
 J'on' prendrai' x' de' bone' gent' obatant
 S' i'rons' destruire' p'a' z' arriere' z' aiant
 I' i' vallet' respondret' q' i'ront' bonement
 Q' uel' p' que' W. les' velt' estre' menat
 S' eis' noz' dist' W. mlt' p'les' noblement
 I' i' enfes' W. ne' se' va' atargant
 Erant' apl' x' de' iouench'ax' vallant
 S' es' g'anda' arm' z' cheualch' errant
 Z' il' si' s'ient' uolent' enriant
 D' e' t' mes' de' p'ri' W. le' vallant
 Z' il' z' si' neneu' z' x' de' gens
 A' dieu' ont' g'mande' Guilt' le' poussant
 Z' Guiboze' la' co'rouse' au' s'ent' cos' auent
 Q' uant' ele' veort' aller' l'enfant

enrent pleure piteus de l'enfant
 v auant q' vint espargne leant
 o d'ale g'pangne

Ument fu t'ale gentise & m'it ber
 que p' cele eue q' il fu adoube
 si e valt li enfes .i. seul ior seioy
 d' esard . oepwe & aloler
 a n' al pot prend' sard' ne estier
 a quel ne p'it auoir por racater
 si omar la teste li fait errat colper
 q' il ne se velt faire crestiener
 a b'p'elonge va w' liber
 l' aude alit' lenfes sans avert
 p' a'it' deuat' w' . l' alose
 alit' afoche les g'nt' m'it' fuent
 p' i p'it la vile q' nel peut g'rest
 q' m' en dieu ne valt eue s'it' w' . decot
 t' al q' dieu valt eue s'it' il enfons leuer
 q' b' s'it' la vile viceint' atoz
 p' p'it p'foche les toz d'g'balles g'uel
 q' a'ne fu par il toz c' d'we moes
 a ip' cor p' cor q' . viles s'iret' iij . ans p'ales
 t' s'it' l'ame s'achies & sans fauser
 t' Gubozc la g'ese vit w' . tant ber
 d' etot son cuer l'ama de m'it' g'nt' amir
 w' . fu coztos & l'anges p'oz doz
 t' out s'ermozent alij li iouene bacel
 p' o'z . v'ile ala w' . liber
 t' ourcoluse aug' m'it' faudit aloer
 t' ant' s'it' deuat' w' . libons ber
 q' ne il s'it' toz les f'auens al'amer
 ont p'it la vile on li vendi les d'ies
 w' . s'it' toz crestiener
 d' p'ozpallart o' w' . parler
 v' ne o'bre q' s'it' desbe la mer
 l' a . a s'ouuer maite nef arnuie
 d' e . marchant de cozdes la g'ue
 t' o' . p'it w' . la . gent' achemier
 p' . a . s'it' la vile .

Ument fu p'ois auoir auo debaron

p' ozpallart arsis entoz & enyvont
 p' aien s'elent auidel s'ue m'ason
 q' aie mal ont fait p'auen & ellanon
 t' ant' s'it' apozpallart w' . lebaron
 q' p'it la vile s'ileut en son l'andon
 t' ot le dona G'nt' . desenge le l'aron
 q' b' s'it' p'ens & vallans w' . li s'ant' hom
 l' i s'it' apozpallart entre l'ust' s'ibaron
 v' . ant' auot erre tot enfi g'dison
 t' si auot p'it viles & marces & d'ois r'ib
 t' ot le dona G'nt' . q' tant estot p'end
 a p'ozpallart estot w' . libaron
 p' l' haot s'ard' . quatques ne s'it' p' hom
 j' . ior deuers la mer regarde s'it' s'ibaron
 s'nhaute mer auot . i . dromon
 v' . p'ais estoiert en g'non
 q' archeant s'iret' auot out afusion
 a p'ozpallart loz ancre iete ont
 t' w' . s'irma & auot s'ibaron

Ualerent engere.
 p' p'ous w' . ne se valt atargier
 t' s'it' s'ag'ent s'elont toz h'aulsier
 v' erf la n'ess uont v' s'irent li p'aien
 t' q'nt' p'aien les v'iet' w' . els' ap'chier
 q' s'iret' s'irent durenit che s'achies
 l' i maistres na deuat' al q' m'els s'ot p'laud
 t' w' . les p'it a'raushier
 d' ont estel' w' . il d'iret' mor l'ansatara
 l' i maistres respot s'ire duy ostrange r'ast
 q' s'it' m'el' h'ome deskame au v'is s'ier
 l' e s'iche Roi q' tant fait ap'illier
 q' m' cozdes a d'itor am'istich
 x' l' Roy a s'oz h'us abailhier
 p' m'apomet li . ro . s'ont s'it' l'it
 j' s'it' al p'ou don' m'it' est' couuechies
 v' . ant' a la p'ass' s'it' s'ir v' d'ois
 q' s'it' toz li maistres l'aron . en q' .
 w' . or de col' Roi q' tant p' estot s'ier
 v' olouit s'ir v' d'ois s'it' deust' couuech
 q' s'it' s'it' toz p'end' sans l'onges atarg

Enrent pleure piteus de l'enfant
 V. auant q' veist espaigne leant
 O d'la bele ppaigrie

Uenent fu mlt gentier z mlt bar
 Que p' cele eue q' il fu adoubé
 Si e vale li enfer. i. seul ior seioz
 D' esard. oepwe z affoler
 A n' il pot prend' sard. ne esier
 A quel ne p' auoir por racater
 Si oman la teste li fait errat colper
 Si il ne se vult faire crestienet
 A baptesme va v. liber
 I. a vile alit leufel sans avert
 D' at' s'it deuat v. lalose
 Alit afoche lor gnt mlt fuent
 Si p' la vile q' nel peut gress
 Q' m' en dieu ne valt dire s'it v. decot
 T' al q' dieu valt dire s'it il enfont leuer
 Q' s'it la vile vicent aroz
 P' p' p'foche les toz d'g l'aleguel
 Q' aune fu par il toz c' d'we moes
 A ip' cor p' cor q' viles fures mlt ans pates
 T' s'it l'ame s'achies s' sans faulter
 T' Guiborc la geule vit v. tant ber
 D' etot son cuer l'ama de mlt gnt amte
 V. fu cortos z larges por doz
 T' out se tmdrent alu li iouene bacel
 S' oz v. vile ala v. liber
 T' our colouse auoir n' mlt faulot aloer
 T' aut s'it deuat v. libons ber
 Que il s'it toz les paens afamer
 D' ont p' la vile on li vendi les des
 T' v. s'it toz crestienet
 D' e pozpallart oi v. parier
 V. ne chire q' s'it desbe la mer
 I. a a souuet maite nef armue
 D' e marchans de cozdes la chue
 E de p' s'it v. la gent achemier
 S' i a alit la vile.

Uenent li preus auoir aro de baron

Li pozpallart alit entoz z enuon
 Li aien seient auel s'be maffon
 Q' aut mal ont fait paen z estlanon
 T' aut s'it apoez allart v. le baron
 Q' il p' la vile s'ient en son l'andon
 T' ot le dona Guilt. deenge le baron
 Q' s'it p'rens z vallans v. li s'ant hom
 I. li apoupallart entre l'ust li baron
 V. ans auot erre tot enli q' d'ison
 T' si auot p' viles z marces z d'ois r'os
 T' ot le dona Guilt. q' tant estot preus
 A pozpallart estot v. li baron
 P' li haot s'ant. quatques ne s'it q' hom
 I. ior deuers la mer regarde s' li baron
 Enhaite mer auot. i. dromon
 V. paens estoient en guon
 Q' archeant fures auot out afuson
 A pozpallart loz anere iete ont
 T' v. l'irma z auot li baron

Lalerent engre.
 Li preus v. ne se valt atargier
 T' la gent sefont toz haullier
 V. erf la gent uont v. furent li paen
 T' q'nt paen les vret v. els q' p'chier
 Q' s'ite furent durent che s'achies
 I. i maistres na deuat cil q' mels s'ot pland
 T' v. les p'it aavallier
 D' ont estel v. il d'it mor l'antara
 I. i maistres respot s'be duy estrange v'ant
 S' i s'oma l'one deskaie au v'it fier
 I. e s'che Roi q' tant fait ap'itier
 Q' m' cozdes a d'itot am'itich
 Al Roi a s'be l'it d'baillier
 P' m'pemet li Ro. s'ont s'it
 I. s'it au p'ou d'ont mlt est couuechies
 V. ans a la passe q' ne le vit desbe
 Q' s'it to' li maistres m'it m'it en q'er
 V. ot de cel Roi q' tant p' estot fier
 V. olent ferot toz dot se deust couuech
 Q' es p' s'it to' preus sans longes atarg

t out. v. i. les afant mahans
 l un fist coly le brach z alaure l'apre
 l autre alaieles ceuel l'autre ale nef chie
 l clangue ou les orelles ont li auant chie
 si iot. v. sul pa. q'neust mahansme
 f. os seulent que un. tant en u dent
 e hant a p. v. filoz fist hant
 a ul merret cole nest aces t' mahansmet
 t out d'outent acoedes ou roil desfer
 d. u. v. oz entendes paen.
 e enues acoedes sans port de delauer
 f. idmes uo seignoz desfer. le guernier
 e est p'ient li envoie li vassal v.
 l. i. neueus a Guil. doenge brachier
 f. eleferons viz fire ne losmes l'astier
 R. esponde li pa. enq' neur carier
 v. or dist v. v. l'astier hant
 z chaus p'ient loz d'or aloz dens atouch
 f. e p' ne ment p'out par les m'baes tuch
 v. fait lanou. f. end sans atangier
 z si la fait p'out sus el palais p'ent
 z li paen sentoznet deus la mer ar.
 f. oem d'ent z b'ient cil paie mahansme
 e n'haute mer sigleret dolant z couegne
 o z l'rai deus z d'rons de v.
 f. l'ueff sapelle il z li ch.
 v. ers alissant vout l'ueff chenalch
 l. a se logierent li ionene chenalier
 p. aien nel p'orent sollir li le sachies
 e n'haute toient l'astier t'as z lies
 f. v. o chit turs z paens
 R. u' il les pot ne prend' neball
 f. us ne losot atendre neball
 f. us ne losot atendre an f'urent ar.
 d. e v. v. valdrat ozelastier
 R. f'ut t'as an ert b'n enlaront pland
 d. el foet roil franche v. volrai g'rich
 z de le g'nt barnage q' fit areldis met
 z des. u. paens que mer se couegne
 R. p'orent le p'ient des affoles paens

Q. ue v. envoie v'rame le Guert
 o n'chate tie qui v'ient entendee luey
 a f. f'ibone cancho noi y' hom noch
 f. e ne fust ceste mise b'n le p' affich
 o z ales tot v'os v'os deslach
 z jeter cha des malles
O z escoutes por dieu de maistes
 f'ozes cancho q' est de g'nt bontes
 a saint jehan q' on dit en estes
 t. it coet acoedes li foet roil desframes
 a lies iot s'ar. z esdes
 z annachoes z v'os z amires
 o. p' f'ul lies z baus roil desframes
 f. cel iot fu. f'it b'n m'ah' aoues
 t. u' z paens en ont loz coel sones
 z loz busines b'n f'este ont demenes
 a icel iot est arruet li neis
 Q. uevoie ot v. li menlees
 l. i. u. ture f. el palais monte
 l. oz seignoz ont hautemet sahe
 d. e m'ah'. z apres ont ple
 f. re font il au rimage envenes
 f. i. v'os la de uo gent affoles
 Q. ue v. envoie. i. de m'it ionene aces
 f. i. es est Guil. q' m'ar fust onq' nes
 o t. le li roil li fu touf effrees
 d. e u sefit en maitenant leues
 f. uoet ces turs en maitenant ales
 a p' l'us va t'elous f'it b'n barnes
 a it ne f'ma f'it ven' ala met
 o. n' f'it li o' des paens afoles
 d. es. iot files a regades
 l. i. u. essent g'me gent foelenes
 d. eskames fire por mah' esgardes
 v. ces v. ces ch. u'li mal atoznes
 o. bele v. envoie v. laloses
 l. i. m'et Guil. li maris au coet nes
 e il q' a dame ozable v're fille effues
 Q. f'eme fu au Roi rib. lesdes
 p. f'ache la robe z ceonge auev tel



Et ne nent .i. Gloton fel & desineflur
 Envoie col gent illi malatoznes
 Est par son non apdes
 Prist a maldivane & mirados trues
 Si apt bargeloge & los tr de balelaues
 & coetelouse & porpallart soz mer
 Deuo pais a mlt av & saste
 Si na mie xxij. ans palle
 Si a encore q vñ ans q il fu adoubes
 Se est logies en alustans soz mer
 Se we seoz tagent ou tot sorrot tue
 & ar se al gar vit longes mlt cofera d'ar
 Ot li Roi ont desse & sone
 Desse sire p'cor ne sozmes
 Li a vie dre q il est malmenes
 D in desse & mah. mon de
 Si e finera iaman on mo ae
 Si aura Guil. oar & afine
 & son neveu q tant si demene
 Si prendrai ozenge la chite
 Si a fille ozable s'ar arley en .i. re
 Si us prendrai franche & delonc & de
 D vlt apis me fera cozonet
 & desse ne si est arettes
 & vaumet a son affare haltes
 Si es bes tmet de p'cor son raiues
 Si es s'ar a li viellars p'mer en x mades
 & n' de valprece a valegrape mande
 & en p'se abozel & malcble
 & n'burgne edoz & balufre
 & monv'get fabur & sasteble
 & n'bochident margot & aenve
 & n' aumarie a roi ailm mande
 O il a olus .i. sien fil amenes
 Si and ot non mlt fu plait de fierces
 & n' s'araigne agrapart le due
 & en marseigne mathamart & soidee
 & en walcome mande aiaul & iollie
 Si al s' t'ot al aufoet Roi deskamie
 & Gasol d'aus estot rices Roi cozonet

Et de sein ameyerent.
Rois desse ala barbe mellee
 & p'coriel tres a la gnt sent mandee
 .i. siel ot de mlt gnt renomee
 Li uns estot hauch ebiers des p'us de smolee
 Li autres fu aevofles des p'us de mlfondee
 D esse les manda sans nule demoree
 & saferent flogant na il mie oubliee
 & hou est cele q porte la gnt sans achevee
 & si puot si fort q capoigne entamee
 A tote la gent est venue tote wee
 Si oz l'autre sent envoie errat & la gree
 Roi synagon manda en paine l'alee
 & n' s'adif ne manda baud sans arestee
 & n' ozkenie mallart & ceible sen frere
 Li uoz & ariste en auerse la lee
 Si arinal codroe manda il enostree
 D anebvu & coesible & ceonche amandee
 & empelle & carbonete amande en garlee
 Si alabee & heldin manda en lamoree
 & nozient orcadol & bnucifal sen frere
 & bauseme endurpe.

Rois desse ot le talent mlt fier
 & enodieone mande esnare lesier
 & hids estot fier Roi t'le le Guert
 & nabilant manda madit & fuchit
 & engloche Roi mard & brihior
 & enbergagne m'loze & ody
 & en thabarie & oghant & ruggier
 & n'burgne taubout & briss le les
 & oz ighes a mande desse au vis fier
 & il s' t'ot Roi & ont dre ajustid
 Si l'ont bn amenei & onle paens
 A le chite de cordes.
Ont assambles & ont lost depaene set
 & t'at de gent ne fu aiques arasonablemet
 Si Roi ient ogullos & poustant
 & s' nes entrever dont il iauoit tant
 & .i. heues g'ades en va la mer evollant
 & desse errem en son calant

⁊ spagon ⁊ huchib le grant
 a es sen va desy. mlt plaignant
 d e dant oult. q pene lauoit tant
 ⁊ de w. q maine tel boubant
 d ient paen ou ne soies doutant
 s or mah. le urois maintenant
 s e w. est tmes enlarchant
 R end s ert ou mort ou recreant
 ⁊ w. si estoit enlarchant
 si esauoit mot de col engbrement
 a s. homes estoit enalissans
 p aen oast qnt il les si trouant
 d ier q nel seust oult. le vallant
 ⁊ aumer d sel pes li vallant
 ⁊ lhas nages q tant a hoement
 ⁊ loes li rois ou france apent
 d es lare. q en mer se ourant
 s il le seussent el s di vraiment
 s ocourust fust w. au coes gent
 Qu est logies tot droit enalissant
 d luy dis. de iouene gent olatant
 ⁊ li paen ne se vont arestant
 e n mer se metet tost ⁊ delurement
 ⁊ li. ⁊ li autre.

O s paen ⁊ lare. en mer
 ⁊ Roi furent q tre ont asard
 d el autre pule ne s sa aconter
 e ar ne poeroie les melloes acont
 si agent ⁊ siolent au maiz au vespre
 ⁊ ont eout dier les pult ouuent
 k d volent sempoel enlarchat arouer
 o ⁊ s diront de w. le ber
 e enlarchant estoit desoz la mer
 e nla quaine s. baceler
 l enel regarde le valage de mer
 o t la mer brue tait ⁊ redner
 d oues en autres es. ostant soner
 o luy enprent gerant aapeler
 ⁊ ouest humant ⁊ foubere
 Q aut de blanes ⁊ ouid au valage

q at bon vassal q ie ne sa nomeo
 d ut w. nobile baceler
 e ucele mer oi gnt noise nomeo
 e oes ⁊ busines oi souent soner
 a icel mot alaillie le pter
 ⁊ deus destre gntche aregard
 ⁊ vit lestow parow ⁊ amostret
 e es voles blans ⁊ luy ⁊ feld
 d el ce darrabie loes fin est mchel
 e he samble bi q le valt regard
 Que la mer douet tait acouet
 d ont comencha w. alousurer
 d ut asos homes oz poons esgard
 Que nos arons mest de nos armer
 si e puer remaude bataille aros ouel
 e he n pa. lare. ⁊ esler
 h u denos nos no barnage espuer
 a uis crist nos armes gmander
 Quat al loi sefantenit pter
 l up. sours gmencha atrambler
 ⁊ coloz areprendre
 Quant li. x. ont lestowe veue
 de cele gent felone ⁊ mesuree
 d v. gnt herbes en est la mer vestue
 l i. abate h autres orie ⁊ hie
 ⁊ des busines ont la vois entendue
 si tot. i. seul q la coloz ne mue.
 l up. hardis de paor entrefue
 d ut luns alautre saite maie au
 w. lot ala chiere mbrue
 e stoust la teste ⁊ forment se soteue
 d ut ala gent por q fist la nue
 si aies paor dela gent mesuree
 d ont tat vees asamblee ⁊ veue
 e vaies s os cele roche asue mbrue
 e asg bñ tiegne el pms lesee nue
 e chi moera sarne si a veue
 e n padis ou iore est absoute
 d ou ai voe adieu q fist la nue
 e ne ne siura ja poe sagent mesuree

z dit Gerart quant tel gent arveue
 si ier w. chi a male attendue
 s e Guilt. ent la nouele seue
 si os aueriemet z se coel z aue
 p e cele gent dozege le creyeue

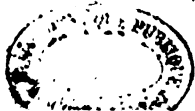
Que sard. tant doutent

Qe dit Ger. a vers de gmarchis
 siel w. che nest pas Gien pris
 e ant p uoi chi puent z sarrasins
 p tre. i des nos st bñ. c. ce mest vis
 i nos effes ueront mlt petis
 e ar alonsent w. sil est vre plaus
 d ut w. netelmaier amus
 si os simeis ioueye z chd eslis
 s e s armel tot a vre deus
 z bonf choual corant z arralis
 si iweons bñ le vrai roi jha dit
 z el païen eient en ancedit
 z enloz dieus paitures z fallis
 z encouenat lai adieu z ohe z mis
 Que iunaf ne furai por t ne por pils
 si e ia destoz nere p aus pris
 e rouel iere tot dñ ou mof ou vis
 q aluaf serroie recueant z fallis
 s e a Guilt. eusse si tot tñis
 e ar encor fu la mer chi dieu toy vis
 e neoz nest pas mes dñs elaus croulis
 e enes ma foi loiaumet s pleus
 i a por setel ne uierai ie die
 z at co iou lue p dieu si poestel
 z se destus s est tel paour pris
 q gnet aus z tele s otris
 si i vout sechist la ou est les plaus
 i et sard. les preus z les hdis
 i eient a tole en padit allis
 d iet hara cire des mahais des fallis
 ont paitus vedu aus ploeris
 d iet hara cire des mahais des fallis
 ont paitus vedu aus ploeris
 d iet hara cire des mahais des fallis
 ont paitus vedu aus ploeris

v. eel chi païen q s tant redonnes
 i ou ne uel pas q s por moi mozes
 a les v ent quel pt q s uoles
 q lt bonem s s ont pguet dones
 i ou remanrai la couenanche est tel
 q tñ iou estoie a mal dñe enserre
 i a uirai iou vout les marchis bers
 Que iunaf ne furroie por t ne por esdes
 p us q iou jere de mes armel armel
 a iet iet meisme q iou fu adoules
 o i iou encouet adieu de maiesles
 Que iunaf ne furroie por t ne por esdes
 p us q iou iere de mes armel armel
 z ierai ent enletoz entres
 e out dñ iere ou mof ou vis tñes
 Que uat al loutent sild en pñ pñes
 d ut luy alautre seignoz cest vñes
 a iet sildard ne fu de mere neis
 Q li faudra ja neli art des
 a dot dient w. fait touz tel volentes
 si e s fannous por estre desmibres
 d ut w. dix s ensache greis
 l iet mof Gerart fait il mof grol cedeys
 vi. flex de grol simeis z tout dñy pente
 z a chas de nos q. homes balleres
 o meli debibant. y. mlt seldomel
 z auo oel. y. pñle en retenes
 z ien aurai s. se vout le gmandes
 b n nos tenos luy alautre sere
 b aus luy lautre enfor enamistes
 p chon er luy del autre ramendres
 i os ont entrals demens ont pñes
 d ont veulies ces haub endoses
 h iunaf lachies elaus ont acoles
 s ont en loz potus bonf espiels noueles
 a tant el s sard. armel
 i os anere iet tot st illi des nes
 d el coel q sone retentist li reñes
 d iet ne fist home tad fust ne preus ne bes
 s il les vout ne peut estre effres

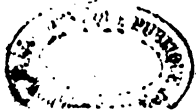
Et W. l'est en hant esdes
 li avon dit il en dieu & p'ores
 d'ice nos a hant en son ciel apeles
 Qui chi morra il sera cozones
 Et quel moira en la s'nt maistes
 p' lor esrie hant & esprones
 a il que paient soient tot adoules
 a ces poles ont lor ceuals hantes
 d'edens sabarge secha deskames
 e ha tot mes armes baron oz hantes
 s' e cil gloton sensinet dot sui ion enoies
 d'at aerofles oz ne s' desmerces
 e il d'arf est fier & oesuelles asies
 d' a ne sura p'oe h'ome q' soit nes
 s' e ie ne le s' veng' i'mais ne crees
 v' mozt ou v' s' est tendus astres
 a tant et les franchos q' viennent aueues
 d' v'el p'mier ch'ef armes
 q' onore esle p'a m' d'uerres
 p' ont le delit si est en aus melles
 s' oz le ruiage ou les a ongtres
 e n'fori .i. de son h'iaume j'emes
 q' it est b'a la a cest cap asenes
 d' uis es deus h'et librans coules
 p' reflect l'autre le ch'ef li a colpes
 z p'us le tierch z le quart atues
 a s' g'menchalles en a v'it adres
 q' ue i'mais ne rent enlestoz esardes
 f'iert z abat q' vallaus adures
 q' onore esle baron oz ueres
 v' endons nos b'a ia ne escaperes
 l' aueilles fier estoz restozes
 t'ant h'ante frandee z t'at esai troues
 z tant h'ant v'apu z deschures
 d' of s'ar. q' it illu des neis
 e n'ont franchos v' acrauentes
 q' aus t'he ne valt pas a. tornes peles
 e ar de paens su t'p s'nt la plentes
 a tant et s' p'a illu des neis
 d' ont se desbarge li foel z ar deskames

z aerofles li s'nt desmesures
 z aucheliers .i. auentiers der ues
 d' autre p' se desbarge s'ambos z maloes
 z t'ug' z brigon z des autres asies
 z s'ar. environ z enles
 v' n. e. de feru aprestes
 l' oes veilles nos barons engbees
 s' e s'ar. su t'p s'nt la plentes
 z il ont si nos stant avrones
 p' lus q' .i. arc narow .iii. fois ietes
 e n' est li caus tot envud p'ples
 q' aus nos franchos les ont b'it engtres
 z at bon esai weillie coupes
 z tant h'ant desmalle z faules
 t'ant p'ne tant poiz tante t'ate coupes
 z tant vassal trebuch en ces pres
 d' ont i'mais nert .i. veus s'nt ne enlances
 d' illu baron oz ueres
 q' u chi morra s'ar me sera sauius
 e n'padis voir sera cozones
 z de chou su ie sagos.
Sela fuillies p'oles le rocher
 ven peulies fort estoz g'mench
 p' aien abatre mozt z trebuch
 o'nt noise ient z s'nt hu de paens
 a ic ne veistes s' ebr
 s' ibit feru neli bien caploer
 q' tre tel gent c'la ent s'achies bien
 o'nt su lestoz m'k s'nt arestoz
 z estes z bras veilles trebuch
 l' uy mozt de l'autre s'ar z trebuch
 t' at bon ceual s'nt tot eschabes
 d' ont lor s'isnoz s'ient mozt d' finer
 f'iert z refiero li vallaus d'g.
 d' l' z la p'aigne.
En l'archant au ruiage su m'k s'nt h'et
 fieret afoche nos franchos v'horos
 l' des su lestoz z s'nt z angoulons
 d' e m'ke l'arche m'kies s'nt
 d' one tot m'k s'nt cap delestoz



Et W. R. en haut estes
 Le avon dit il en dieu & pfortes
 D'ice nos a fur en son ciel apeles
 Qui chi pourra il sera cozones
 Et chi m'aura en la s'ant maestes
 P' lor estre h'ymar & esproves
 A il que paient soient tot adoubes
 A ces poles ont lor cenals h'urtes
 D'edens sabarge sech deskames
 E ha tot mes armes baron oz & hastes
 Se cil glocon senfuet d'od sui tou encates
 D'at aerofles oz ne & desmerces
 Et il d'at est fier & oesuelles aser
 D'a ne fura poe h'ome q' son nes
 Se ie ne le & veng' i'ama' ne crees
 V'moel ou v' & er tendus astres
 A tant et les franchor q' viennent alleues
 D'v'el p'mier chief armes
 Q' onore este p'a m' duertes
 P' ont le dest' si est en aus melles
 Q' or le ruiage ou tel a ongres
 E n'fori .i. de son h'izume j'emes
 Q' is es ba la a cest cap asenes
 D'usq' et d'ent h'et librans coules
 P' restet l'autre le chief li a colpes
 Et p'us le tierch & le quart atues
 A l'ymenchailles en a v' acres
 Q' ne i'ama' n'erent enlestez esardes
 F'iert & abat q' vallus aduues
 Q' onore este baron oz iferes
 V'endons nos ba ia ne estaperes
 I' aveilles fier estoze restozes
 Et aut h'ante fraidez & taf esai troues
 Et tant h'ant v'apu & deschures
 D'of s'ar. q' il illu des neis
 E n'ont franchor v' acrauentes
 Q' aus t'he ne vale pas i' tornes peles
 Et ar de paient su t'p s'nt la plantes
 A tant et & p'a illu des neis
 D'ont se desborge li foel 1201 deskames

Et aerofles li s'nt desmesures
 Et aucheliers .i. auersiers derues
 D'autre p' se desborge s'ambor & malozes
 Et turg' & brigon & des autres ales
 Et s'ar. environ & enles
 D'it. & de feru aprestes
 I' oes veilles nos barons engrees
 Et s'ar. su t'p s'nt la plantes
 Et il ont si nos frans avrones
 P' lus q' .i. arc narot .iii. fous ietes
 Et n'est li caus tot envu' p'ples
 Q' aus nos franchor les ont bit engtres
 Et at bon esai weillie coupes
 Et tant h'ante desmalle & faules
 Et aut p'ne tant poiz tante tate coupes
 Et tant vassal trebuch en ces pres
 D'ont i'ama' nert .i. veus sal ne enlantes
 D'it. & baron oz iferes
 Qui chi moza s'arme sera saunes
 Et n'p'adit vour sera cozones
 Et de chou su ie s'ages
Sela fuillies p'deles le rocher
 Ven peulies fort estoze g'mench
 P' aien abat & moe & trebuch
 Ont n'oise ient & s'nt hu de paens
 A ic ne veistes & chi
 Q' ibi feru n'et bien caploner
 Q' tre tel sent co la eut s'achies bien
 Ont su lestez m'it s'nt arestoy
 Et estes & bras veilles trebucher
 I' uy mozt de l'autre & ar & trebuch
 Et at bon ceual s'nt tot esvabier
 D'ont lor s'ignoz s'ient mozt et f'uer
 F'iert & refiero li vallus &.
 Et la p'aigne
En l'archant au ruiage su m'it s'nt h'et
 F'ieret afoche nos franchor v'horous
 I' des su lestez & s'nt & angoulous
 D'e make l'ange veilles s'nt t'p
 D'one tot m'it s'nt cap delestoy



Et no franchon si rent nlt coeagous
 f ierent et sapient qme sent viagerous
 Et et detache qme cotials fait tns
 q au mlt uont pene et angoussous
 q achies mlt bn fil not pechad seors
 q d ophens emmaneront wous

Y oue uou uy. qyle.

Gnt estoit la bataille mlt fist arestans
 q fu foel li estois merueillous et plen
 Et ant ior sar. n horn nel peust nch
 q au franchon les redrent qme preu ch
 q it enfient moe et trebuch
 si el uolero pas fur ne resoymer
 q ewe loz cour et lestor font enstrang
 Q u dont veist le vassal de
 a u branc dach les vultes cols parer
 q emb li peust de hardi ch
 d estre et senestre ala fer et capier
 l uy moe fist il soe lautre xler et buch
 E m il atai del branc fedi dach
 q usant nel aua mether
 q tunc li fuient et deuant et derier
 Q uel qd tene fait les ren charoier
 et tunc mlt le dourerent

Grant fu lestor et fier li capier
 qyle ierent bn vs uide

a smart parer afait les ches pris
 a u branc dach maine tel feris
 p aien nel vort ne soit espantis
 d ut lunt alautre cest ch. i. antecet
 b si port qd est douhage amens
 a tat et p poignat Gerart de gmarc
 b il fu armes fedi de pois
 E n la gnt pille a maine tunc delis
 j tunc de gnt lignage fer p tel deus
 t out le poeferent enfeschi qd cerus
 l enfes humalt va fer. i. pps
 l e chies oline k adel bus pris
 et gnelis fier. i. tunc malgaris
 t out le poeferent enfeschi dushs el pris

Et aut de blaues fer. i. anpatris
 a vme qd aut ne vait. i. pavelis
 l ofee must el cuer qme jentis
 si o ch. i. qd qte et couline
 d fierent ba desoz les ambro
 d et sar. fierent si gnt lains
 q me font leu familleus of verbis
 a dont offozche et nouse et lous
 l a not mest ne li vass ne lous
 q ut fu lestor et fier li capier
 q au bon elai uellies oullis
 et mat haub desbont et desartus
 q au ch. i. uolent ou larvis
 E n gntant auont gnt foules
 Q ue soe loz ples la tre recentist
 q menchies est et gnt et a cris
 d ont dolant est gnt. li marches
 q iert Gubozc au jent cors segnors
 q u tat. i. aume.

Oble fu la bataille acel ior
 et p poignat Gaudi pmi lestor
 et vait fer. i. et p gnt vider
 t out le poeferent dushs el missaudoz
 q onore cre a haute vort anchon
 l a oullies niuelles deour
 d ut desoz mlt p m gnt deloe
 d ue tant nos duret al stocon boise
 E n loes les emuiron et entoz
 v moe ou vis les prendes sans demoe
 j a ne vront le tui none del ior
 si eloe vaua loz brunt ne loe esto
 E mab. le gferre

Gnt fu lestor et ruite la bataille
 et gnt la noue de cele sent saluage
 et p. i. tunc q mlt ot vasselage
 si eueul estoit Roi ch. de lris mne
 b si fu motes soe. i. deus despaigne
 E sai ot poe et vort esnel q talle
 d e nos franchon iust mlt gnt damage
 q oue este li tui on son langage

O u es ales W. mē Guillaume
 Q uide no gent nor assaut tel damage
 V ien cha a moi iust en cel hūage
 E este pole entent bāt de blane
 P out le dest t prent lesai en arme
 F iero le pā en un lieu de la targe
 T ot le poeent cōr bruller darrage
 T venche le foue le dier t le coralle
 Q ort le trebuch tot droit en mīlage
 T p apres vocist v autre du lignage
 A desz entozut li mēlage
 Q ue li dāsel li font ep gūt damage
 D esz lot apoi que il ne bage
 I l font son xxx coes t q gualles
 P malalent ena iure la barbe
 Q ue z un nū nauent der che la ventalle
 S iert cōs t des autres
 T W este en la bataille
 O use gbat a chials de buiragie
 Q u il atāt moes est sans nule fālle
 O u gl vāt tunc le fuient

Hier fu le dōt mlt ruite la prest
 T W. nefme ne ne celle
 P mē le dōt effone t effaile
 O u il atāt moes est tot sans areste
 Q u atāt ut de cele gent auerte
 Q tre v des nos puent bā se estre
 I en fē ploure p de desz son elme
 E ar il vort bā soz lū en vāt la pte
 D ix dit W. lūte vne pucele
 R eardel hū vte maisme bele
 S e s vrai iamaus oncles Gūll
 S e s Gubozc la corzoise la vole
 S e mē pō Gāv lo chī honeste
 S e mē sē Gūchāt ala iouente bele
 S e mō lignage ne la gent de mēeste
 V itatē mere ch a male nouele
 Q uat s laref la doloz t la pre
 Q uat en feres dolant p diu achertes
 Q uat W. uon la gent si enoeste

T Gēnt paene li foemēt les aprese
 I oes t tē lespee refiert soi en la pte
 T venche costes t li abat boueles
 D ient pā tū diables se due
 A tant es v roi brigons li poestes
 J Roi paen q mlt tenoit gūt tre
 L n fu armel soz v dest de pte
 I anche ot soz feutre lesai tū encantele
 V out W. q la gent li enuise
 G ut colp li done soz lesai sans areste
 I esai h pche laubē li desclauele
 E n elui bu li abat lālemele
 Q uis ne labat ne ne mut de la sele
 S alanche brise senvolent les asteles
 I i Rois pā sēca sans areste
 D esz sire pōz mah ou estes
 T el chose ai fait oz endroit en la pte
 D ont dolans ert amoris t Gūll
 T amers t tot cil dela jette
 W lot doloz enot achtes
 V olentē se liust maus angouille la pte
 S el pot atāt sen pleure amoues limes
 G et vnt bien la doloz t lāpre
 Q ue cōrrois ot W. nāve achtes
 J l tū lespee q cleve fu t bele
 F iert Roi lūgon de buiragie labele
 E he fu chieles q W. ot fait moleste
 T Gerart fiert le paen sans areste
 A moē soz lēme ou li oes est mchele
 T ot enabat t les floes t les bremes
 I i tēles doz ne h pot Gāv ostre
 T restot pū li a fendu la teste
 Q ort le trebuch de la dozee se
 O uere amers dist Gēms li honestes
 T rap nos al oze fait gūt doloz t pte
 Q uat as nāve W. si achtes
 Q uat ton as tamerite
Gerart estoit mlt preus t mlt vallant
 Q uat il ot moēs le paen mēcreant
 A sen neveu en est vey poignant



p fine le trueue liue le va reuentant
 7 v. est reues d'atant
 6 erant lapele douchent enoant
 b iax mes fait il cō v. est coue
 l a vre plaie me samble forment grant
 s e v. mores mores est li remanant
 t at cō v. unel sōmes nos agarant
 6 ed. dit il naures su durement
 7 che maktar. i. aut mesreant
 0 2 lakos moi lefer foer de mon flanc
 s imestopel me plaies por le sanc
 s war gbatre en cel estez p' grant
 6 ed. sentent le cuer en ot gōlant
 A tant el s. gaudin esponant
 6 aut deblames buelet ensement
 h unals de saites li preus t li vallant
 l a veillies. i. doloz mlt grant
 Q uat v. nauwe voient.

M li li gce courechie t ire
 Q uat v. loz seignoz ont tūue
 p mi le coes si malemt nauwe
 l efer li ostent douchent t soue
 d ont usoz vit anchoines de laupre
 v ns ches neis de son yente
 q l longent ot ensaline este
 b ons mures su bñ en su doctrines
 l e plaie tente en pfont t enle
 p us trait lespez q li pent au coste
 d eson bliaut. a. i. siron oste

b oute en la plaie la le treu estoupe
 a prof li a estrotemt bonde
 v sive dit il n' mal nāres
 l ibors respont dix en son aour ei
 a vout esce paier serot mace
 f eves nu hōme por diu de mace
 d ut Ger. sive mlt aues mal erre
 Q u ne creites mō dit t mō pene
 s eullies p' i. melleste pue
 t envoie a Guit. au coet nes
 q ien enhent en coz Russies salue

d. ut v. oze est en ale
 v ou il nos fut cest amalauste
 a nos parens fut tō ior repue
 q ier nos vient il agnt honoz su
 Q ue nos fustent agnt hōte escape
 s e nos mores nos serōns regrete
 t sgn serōnt de bone sent loe
 s aut qd v' dieu la maeste
 Q uat li hōms muert en son pmer at
 t en sa foche t en sa poeste
 a dont est il t plāt t regrete
 t quat il muert en vielleche en ae
 d ont dira on bñ a son tans vie
 a utremt nere ne plāt ne regrete
 a ces poles t enlestoz entre
 e halsq uert cō vallaus adure
 b n x. qill. iont illuet tue
 q duf ne loz valt. i. s. monee
 t oudis coulet paier t ilent de ces nes
 t h v. descellent le s di p' bres
 a v. surent nu. plaies done
 d. eant espiels droicent on coste
 q l tēdolouse v. lloz
 t oens paene ont franchon mlt greue
 d e plauer t dechire.

Pier su lestoz t fort de gnt an
 pūis t valees font illuet retentir
 t v. uot les hōmes moir

t cel duel en a le sent qd maru
 p mlt s. maktaleut vāt sōz paient fed
 Q u il glient acōp n' nel puet garancir
 s iopais nō resōnt ale feru
 t estes t bras font des bus de p' r
 l a veillies fier estoze esbandu
 p aens v' ser trebuch t moer
 s o crestien seure mlt bñ feru
 t men ochient māt en font moir
 q duf ne loz valt le mote dun epi
 e ar ne poient lost des paient sōffr
 Q uat v. uot la gent desfir

aus aūt pōz chou nele valt il laulier
 on escu toene ason dos p̄derier
 ambers maīt vāt lesp̄ee enp̄uer
 ibers fu fozs si ot lecoēs legier
 oz paiens samble q̄l deuort eorag̃
 nuli veist lesp̄ee manoir
 cōs paiens ochire t detwenchier
 ent n̄uette le deust vñ p̄sier
 tot si hōme t deuāt t derier
 ierent si foz cō sendont mer n̄ell
 aupent t twenchet 9 me gent efrag̃e

⁊ paiens els nes uoelent esgier
 ⁊ li angoussent se paiens crestien
 ⁊ el bon cuer seurent se et ⁊ se paiens
 Qui nest y hom q le peult nonch
 ⁊ ⁊ uoie le plat si along
 ⁊ at ferret ⁊ tat se effeche
 Que malgre turs ont la pille perchie
 ⁊ gnt force sen vont ens el castel rich
 ⁊ auoet aus enchoent ⁊ paien
 ⁊ ont vestemere le ptre le pot vort
 ⁊ aut se li mur desm marbre entallie
 ⁊ a not il garde dusca .i. an entier
 ⁊ eil eussent aboure ⁊ a mang
 ⁊ aus de chou se malent aualle
 ⁊ ar laent not aboure na mang
 ⁊ emais q ont auoet als loz desir
 ⁊ ut w. oz ne v estimas
 ⁊ lech. oz ne v deshaues
 ⁊ est tot por dieu q v uos traualles
 ⁊ n padis ares le gnt loier
 ⁊ ar prendes oes errat de nos desir
 ⁊ uos espees en ales tost tall
 ⁊ oles dencoite on denat on drier
 ⁊ at es ihu nos valra gsellier
 ⁊ ne chi vna gnt. brachefier
 ⁊ le liage q tant fait apier
 ⁊ a ne drent q che ont malmaue
 ⁊ ⁊ dcoites por dieu le droit ur
 ⁊ one crupon foemet fait apier
 ⁊ ⁊ hoimes tot iouene chi
 ⁊ ut w. auot au gmench
 ⁊ ot que v. cil ne se mie entier
 ⁊ oes se couchieret cha ⁊ la li plae
 ⁊ al murs vont li sam ⁊ li harte
 ⁊ ont tot le mur de gria arengie
 ⁊ w. no se uolt atargier
 ⁊ ouat li gman de a mang le paien
 ⁊ li pient alent de cel castelet vies
 ⁊ on leste errant voy sans atarg
 ⁊ ut w. a veu le paien

⁊ ilapela errat sans atarg
 ⁊ aien fait il di voir ne me noie
 ⁊ se est fait dot chi atant null
 ⁊ ⁊ le mes nome tost elist sans atarg
 ⁊ e me faelongshe atente.

Uien a le paien apele
 Sans fait liber dices moi vite
 ⁊ se tot est paien q chi se asamble
 ⁊ el diuidit hurs volent ⁊ degre
 ⁊ est ⁊ saut me laisses recoer
 ⁊ ut w. oie si mant dames deis
 ⁊ e tu me viels pleur taloantes
 Que me diras tior la bites
 ⁊ ut hurs oie p mah. mo dei
 ⁊ ont prent son dont alondent la hurte
 ⁊ ne faust por estre desmenbre
 ⁊ ont gnt cha li paiens agter
 ⁊ me fait il p mah. mo dei
 ⁊ chi est vey li foer rois deskames
 ⁊ hon est no fire vou ⁊ me moe
 ⁊ ⁊ ces paiens a ⁊ luf asadot
 ⁊ si est chi se se haueb li duri
 ⁊ se tres aerostes q mlt prieret
 ⁊ a seureur flehant q mlt a poeste
 ⁊ ilot chi xv fil au fort son destrame
 ⁊ ot maintenat se ferret il nome
 ⁊ a est rois walegrape chi est to hantines
 ⁊ si est par got alin ⁊ aenrei
 ⁊ orant ⁊ aspar ⁊ li rois onneble
 ⁊ aul machamar ⁊ gondre
 ⁊ rois fabur ectoe ⁊ balufre
 ⁊ marble ⁊ le roi iohie
 ⁊ al se fil a no seignoe destrame
 ⁊ si tot mehe rois coeone
 ⁊ dautre se al rois aplente
 ⁊ a est vom de patrie hgnagon le due
 ⁊ rois mallart butoe ⁊ ariste
 ⁊ rois laldur q tant est redoute
 ⁊ o gadiferne est rois ⁊ aue
 ⁊ nsa tre lassa ⁊ sien se maue

Ay le estout laus tfois Gaudin fudmer
 E hies la est demorez por la tre gard
 E hi est rois marial orible e coldroe
 D anebus e coelubles sont e remeste
 E ricador e helbis e li rois carboncle
 U nchifas e brigon e le roi malabre
 Ay aduy e bucis e le roi lausfuy
 Roi mardus e brhier e le Roi esniere
 Roi Goh e gozhan turg e malore
 E Roi Gombaut de burgme aut de cel
 E Roi baudus q plant est de fierte
 E il Roi band ie v di p verte
 E st fiels au Roi alkij q est fies de skame
 P mah. mo dieu q ie ties en chre
 J al sont tistot Roi e ie v ai nome
 E ant en ia des Roi p mah. monde
 I i plus poures de toz puet e. e. e. e.
 E noz dont nai ie mie les amachoes noues
 V ou dont il en ia alles a gne plente
 I e pule q l ia ne sai ion pas nober
 W ien euhent bu st. v. qyle assamble
 D ut v. por coi sont p decha roye.
 E dist li turs por vre coel ruer
 S ont il venu p mah. monde
 Si a entore par m. mon agla e passes
 E accordes ar rma. i. nlt gte nelt
 V. paiens a eni atones
 Q ul m eut nul q neit mbze coupe
 V mai ou pie v lelang ue ou le ner
 F oes seul ca. iij. tant ieut delures
 P els estout li pient plentes
 E hou envoiastes vre r. de skames
 D e chou si il courechie e li foet abasmes
 Que il jura la barbe e tote la poeste
 Q ul ne finerout ia si v auont rues
 E por itat al la gnt ol. assamble
 E dist q destrura tote a estiente
 E dist v. paien bu as oee
 E nlt moi as bu ta for acuste
 I i paiens lot gnt iote en a meye

D el castel est usus ne sest pl demore
 E v. remest oson riche barbe
 E dist v. franc ch. menbre
 A uel oi cel turs co ma de Rois nomet
 Si e poons longemet estre ch en no de
 I iquels de vous terra oretat ose
 Q m aozenge me alast la chre
 P de le secors Gunt le doute
 Ay est auons dande.

I nqur v. enapela Gaudin
 Ses mes estout p vce le v di
 Si ies dist v. ales ie v en pri
 D ut ca ozenge cele mirable ch
 D nes mo oncle Gunt le hardi
 Q ue sav. nos ont apse ch
 J ou mra mie Gaudin h respondi
 J ou ne voel pas mo coel auon gari
 Q m q voist o v remara ch
 P di a li. e. marie.

D iuents ua Ginelit apelant
 E hies estout fies a bnat de bibant
 E sestout fies le palatin bevant
 W. apele e se li dist errant
 Ginelit mes ihus v soit aidant
 D e vo lignage estes del mels vallant
 A lous bax mes ie v pri e gmanch
 A mo chier oncle dices q ie li manch
 Q ul me sekeure car mest en a grant
 D ut Ginelit pas ne mere mouant
 A is sofferrai o v paine e abant
 W. lot si en ot we grant
 Q uat ne trueue mesage

Q uat de ses homes ne a e. e. e.
 Que il eust el mesage enuie
 E at foet redouret cele gent renie
 I oes se couchieret cha e la li plae
 E as murs moient li sa e h. h. h.
 Roi desu. ot le cuer mlt. me
 D ut a ses homes mlt. homes engnie

d e ces gloriez q' nos n' eslorie
 & uen cel castel n' y feroie riche
 q' e ne me' veiz jou n' serai mais lie
 J' fieleme' s'est desirz lozie
 & ydenoste esmere le prolie
 & as fenestres signagon sans patrie
 & ydenat roi au h' daumarie
 b' aud' ses fies auoer luy s'est lozie
 & ydenoste esmere le prolie
 & as fenestres signagon sans patrie
 & aerofles il & margot les mies
 & tat' des autves q' ne la geer mie
 & turs' b'it. iij. gyle
Q ele n'ust fu v' ostoles
 si & si home peu oent de bontes
 b' n' lot allis li foer Rois deshamies
 a uoer xl. Roi q' mlt' sont redoute
 & si ont tot lor m'ch' iure
 & ul ne sen p'iront por vent ne p'oes
 s' iert v' oer & affoles
 & n' el castel s'ent l'enfel desmentel
 b' avon d'it il ver' q' mal atoznes
 v' es nos asis otawon & en les
 & nos nauos ch'iens ne p'at neblei
 q'lt' & it malvais ch'iens li seioznes
 a uoer il gul ch'iens tant fust oes
 & m' me' alast agust. au cort nes
 a oenge la vile ou li q'nt est remes
 d' ut. Ger. sire iou wai sel voles
 J' ou su p'ler sarrafinois alles
 b' n' ferai le besoigne se p'uis estre elap
 d' es turs' q' ch' se logent.

Q uant v' ot Gerart o' dre
 que uolent' n' a sans gre dre
 a dant Gual. le d'nel nonch' & dre
 si e' fust si lies. por cor lor d'ipe empire
 p' m' a Ger. si h' ap'is adre
 iet d'it v' d'ier v' l'alue vo vie
 iet v' d'ier a oenge la vile
 & o' burg'at mon d'et' li nobile

J' a por v'it. helbes coire d'ipe empire
 si ele d'ies v' f'ier & f'ie
 d' ites Gual. n' ne mobilie m'ie
 p' oelamoz dieu le fil. Cite marie
 & ul me sekeure or la cheualerie
 J' ame Gualboec lales dire mesipe
 & m' mlt' en ort dolante & esmarie
 d' ites q' se tost n'at & secoes & ae
 si e' me v'ront au' ior delor vie
 b' ont d'it Gerart ie le l'arai b'it d'ie
 s' e' p' m' passer cel t' de male g'ust
 s' a broigne auoit encoze Gerart v'elhe
 & l'ache l'elme & ch'at lespoe f'oebie
 & p'ite el ceual v' la lance enp'usme
 d' euat le v' & it. lienes & dermie
 s' en ut Ger. la l'avoie a quelhe
 si ort par ale delonc dermie archie
 & uat d'uy agant l'ale de t' iij. gyle
 d' ela m'isme machamar le nobile
 J' celemt' ont la route g'antie
 & ue v' ne lor f'elut s'illie
 a haute uo' luy d'ant Ger. sef'orie
 & m' estes v' uallus nel celes mie
 & m' ch'ual ch'ies si seut s'at' op'ausme
 Ger. v'espont q' mlt' f'ere arvaime
 b' avon d'it il ne v' esmaies mie
 & o' brigon f'us del regne de burme
 p' ma f'erte & par ma barome
 v' ou' ch' i' p'at que v' ne sen ille
 q'lt' uolent' alu' me h'batse
 d' ut. v' p'iens q' l'ot veu och're
 & m'ah' cest ichi p'one espie
 s' ier mai fu moel rois brigons deburgie
 & m'ah' ch'ies ch' i' u' q'ore aie
 a dant Gual. en oenge la vile
 p' o' m'el baron si ne v' targ'et mie
 s' il nos escape mal ort l'ueue b'astie
 p' aien acuellet' si lieue la bruite
 Ger. v'it b'it q' ne passeront mie
 q'lt' fu dolant nel mesoer' v'or mie

J'inclem eut a sa lance baile
 P'us el castel retene.
One Ger. voit q' il est rames
 A lance brise el castel esportes
 Et la illuec n'aprofnes
 Oer. fait il mit x cistes hastes
 Qui dozeuie estes sierra retenes
 Et vouast x dant oull. au coer nes
 Et t'n le gre t'buoer au vis der
 V'eront il q'a que v' ont il contes
 W. sire dist Ger. toer aues
 J'a nest y' hom t'n soit y'ou nebers
 P'us q' il soit ens enballe eures
 T' il veust tant sarr. armes
 Que il ne fust durement effees
 I'bers Ger. ne fust arestes
 V'ne lance a l'us ps siest rachemines
 J'ne fu mie demie lieue ales
 Quant il refu de chenevestes
 D'uel vafal quel pr ues
 Baron dit il ie sus ros castables
 A nult si me manda me t'es d'arames
 Que ie g'antaise tat que li ues fust ders
 E hi derriere moi n' muh'ome remes
 D'it. i. paiens p' maff. v' mentes
 S'nestel mie li foel roe castables
 J'ou le laissai ore deuat l'us de l'ontref
 E n'la g'pays ne turs t' tempeste
 E res baron cel g'oton retenes
 S'ecor va q're a oull. au coer nes
 T' dist Ger. pa. cest verites
 V' est l'm f'p'lafe sel f'eri entestes
 I' estu li p'ce le h'ant a faules
 P'mu le coel h'a les p'el p'ales
 M' oet le trebugge del dest' abrienes
 P' traut le p'ee q' li pent au colle
 R' esvert. i. autre le c'el h'a caupe
 P' aien la cuellent t' il sen sont coenes
 T' Ger. broche q' li mess' en ert
 Et res b'n lempoere li dest' abrienes

P' aien l'encauent t' il sen est coenes
 M' d'it li dest' eston si pes
 T' os les pa. a l'ues d'longie t' p'ales
 P' aien le p'dent li encaus est remes
 D'ont v's ozenge s'at. s'at. aroutes
 D'e Ger. v' l'arai chi t' p'etier oter
 Q' uat lieus en ert sen redromf ales
 D'e Guichardi v' vaur'omes grev
 I' e s'ie v' q' tant fust aloer
 J'a ot xviii. ans Guichardi li m'bes
 A mervelles eston s'at t' b'ax bacels
 A anseune eston l'annable chites
 A uoec s'at. son pe q' mlt si redoutes
 T' auoest la mere v'it. ale ole vis der
 Guichard se p'pense q' li si g'it t' m'bes
 T' q' deust b'n estre ch'f adoules
 A uoec s' de ch'f armes
 S' i' a pris t' viles t' chites
 A l'er uoel aozenge por estre adoules
 B'ax s'ie ce dist Ger. a v' volentes
 D'ont a oue. son oure esfraunt arozet
 S' ope t' la mere a alhesti g'mandes
 D'roit v' ozenge s'at li ber achemines
 J' i' t' la g'paysne d'at il ot aplentes
 T' at ont p'loer i'ornees esplotie t' erre
 Q'ul v'mdrent a ozenge l'annable chue
 A u degrei descendret el palais s' m'ates
 O'ull. truenet t' son riche barnes
 V' t'n auoest q' si preus t' senes
 O' m' le salua de dieu de manes
 Q' uat oull. le voit si la b'n rames
 J'inclem se lieue t' si la acoles
 B'ax m'el dist il b'n s'ies v' t'unes
 Que fait m'el s'ie G'ardes nel me teles
 M' l' b'n b'ax oncles diex ensit aoures
 P' moi v' mande salus t' amistes
 T' si v' mande i' mar le m'el kerres
 Que v' me dones armes oncles si madoles
 B'ax m'el che dist oull. volentes t' degres
 V' uos ch' s'ies est en l'ar g'ant ales



§ irue les pareus & firent les chites
 V our oncles si vallans ne fu de mere nes
 § iel qus il vira chi & ses vices barnes
 A dont des agne feste adoubes
 D ut Guich. oncles liq gmandes
 T ot enst est Guichars bñ i. mois demorer
 Q uatques de v novent mot pter
 O 2 § dent de dant Guichart qter
 Q uoient en ou mesage v ladure
 A ozenge la vile poe Guill. qter
 A v estout mal osteles
 I ibers G. arat esplotie t este
 Q uil ato les hies & les losel pates
 D vout v ozenge sen est achemies
 D er haubt fu & rous & depames
 § of hialmes fraus & ses elus eues
 b n samblout q il destoz fust toznes
 A tynail & apame

Ges fu preur & de nlt ant poeste
 Et at aferu libers delalemele
 & Hoemene son dent de castele
 Q ue malve turs apale les hies
 q as gail lieure faire maite moleste
 G ed sen va t les pres & les tres
 D us ca ozenge na tper la voste
 E n la vile outre q est & gñ & bele
 T ruenet ces dames q sient al fenestres
 & encos places carolent ces pucelles
 D edous la vile demenoiet ant feste
 q as G. doloze ifera encoer tme
 G ed. cheualche q ne tire la vestie
 b n si li ber esgardes al fenestres
 D ut luy alautre ancus ozot noude
 O u lavi. a este amalese
 b n pert alu q a este en guerre
 A s sōz son cief a enbare son chepe
 A s sōz espauler li & des en ventele
 D e sōz osu enpendet les astoles
 A s sōz angouste.
Ges. en ozengere estalies

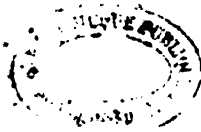
D ames. uot & pucelles al estel sans solé
 A la chire a veu mlt douuriers
 G ed. pake outre & gñu les marches
 I i qñs Guill. uot al eschevier
 & dant ven q mlt estout pousies
 § i cō Guill. dut son lieu enuier
 § i regarda & vit G. son nief
 p aler le pont & v luy apcher
 D ut abert laillies cest lieu laillies
 G h. vor vey i mesag iues
 § aite marie cō il est mehaimes
 & deses armes penes & traillies
 b n pert q il a este en esto. redigmes
 & enfozte bataille.

Guill. vit G. mal atoznes
 le col baillie & le chief enclies
 § of hialmes fu & fraus & enbares
 & ses elus trichies & decaupes
 & ses haubt rous & deschires
 & dnt Guill. as est destoz toznes
 § ar. est ce me samlle on nō des
 A s gardmens q il a endoses
 A neus ozons des sarr. pter
 D e v. me donch en carites
 q on chier neveu q as turs sōt melles
 Q ue que li qñs sōt enst deuises
 G s. G. q la bñ salues
 G il daine dieu fait il q maie en tme
 & q nos done & soleil & clartes
 I l saut & G. dant Guill. au cort nes
 & sa moll. q re voi p dales
 & ses barons ses amis & ses pers
 R espont Guill. & b bies salues
 D e daine dieu q maie en tme
 C rostiens estes qñs de dieu ptes
 D e nos noueles nos dices & gtes
 G n nō dieu oncles i sōz dñs ales
 I esu G. sōz fies bueus ladures
 v. est malemes osteles
 § e dix ne pous iampais ne le vres

D edens la chant fumes nos arestes
 a tot de ches armes
 si en saumes mot y dien de maistes
 Q n'nos seunt li foiz rois des kames
 a uoec li xv. rex de la char engendres
 t restot si roi ia b seront nomes
 l a est margot aikin t aerweil
 t aspart boel t galtebles
 t aiaul machamar t gondres
 t tofuet ectoz t balustres
 t rois faburs t li rois matbles
 t waleste est esto li ausneis
 et ot al sont al aufoet roi des kame
 t chaly daut si est rois cozones
 t nore a des y. si es amenes
 l i. est aeroufles t snt desmesures
 l autres est auchelner t auers t dures
 s i ont t serent auoec als amenes
 f lohaut a non mlt est desmesures
 v ne faut poete q mlt est acheres
 t ausi fauke crestions co on fauk erbe epe
 t si uer vo fillatres estmeres
 t dautres rois encore agnt plentes
 s panagous de palerne mallart t avites
 b and lilex aikin q daumarie est nes
 b uroz t maris al oubles t adroes
 d anebus t cohibles helbins t tempestes
 e ricados t maduy t li rois carbonches
 b ueifas t brison t li rois malores
 f uer t mar d t li rois baufupes
 t wst cambout bry t li rois malabres
 t oebaut t oebner t t t honores
 l chist sont t tot roi p dieu de maiotes
 t si ont tant de pule auoec als amenes
 Q ne il nepoeront eue pnt hme nobres
 l i vrel nre si a desmesures
 si e valt fin p dien de maistes
 a turs nos alambaines iamaus mds ne in
 a it eie veites enpre tant de malles
 t ch si fierent mes

b it ifermes co vallaus adures
 p aus desoz to ihu v. libers
 w. si pmi le coel naures
 d a. i. des nos ne fust vif escapes
 Q uat quat nos viues t castels
 Q ue snt tant iot t parens snt
 p mi parens nos iouit aler
 l i remanast est laiens demozes
 t v. q mlt foet est naures
 d e. hmes q l eut alasambler.
 s e sont v. mien ensiat remes
 l a sont assis des parens pures
 q k amalaise q pmi aus ales
 v of nre v mande q v le setoures
 d use che no iamaus ne le vres
 o uist mlt enfi adoles
 si e pot mot dire tat y fu adoles
 d ame Guiborc a q. sopsit jeres
 l i nre vnt est de doloz dmes
 o uchart li preus chet atre pames
 Q uat chou ot deson frere.

Bax nre Ger dist Guill. lifers
 Est dont chou voir poe dieu neme noies
 Q ue alissant sont v. mes mes
 t dist Ger. oil p le mien ches
 l ou ne qch mnt q nlt iot le voies
 t dist Guill. tat fin ie plus iries
 d ame Guiborc t car me pcellies
 Q ne ferai iou de v. mds nre
 e om li poerai aid gere parens
 Q uat tant ia de parens renoues
 s. franchos mvalroient ia rien
 t iou nai point dauou ne de deys
 d ont iou poeroie lauer mes soudours
 t at a lunc tatis v. pa. enerrons
 s e ceste sale fust plaigne de deys
 s i fissent il snt precha employes
 d iex dist la dame bax sire d'au
 q est frans qnt est eprat epties
 f aues tait fars uos chartes t uos les



¶ toutes tres uos esleues enuies
 ¶ ardes ¶ tot les uillans soudours
 ¶ n'oz au iou en mo' tres deus
 ¶ ele estoient xxxiii. somiers
 ¶ ot le donrai degre ¶ volent
 ¶ a ches ¶ al frans esauers
 ¶ u' u' de cuer valro' aidier
 ¶ ier dist Gull. liex per droit u' s
 ¶ u' vit au' dame q' tat fit apier
 ¶ ou au' ne fu si bone.

L ¶ q' Gull. ne se va atargant
 ¶ toutes tres vait soudours mande
 ¶ at enuient ¶ arriere ¶ auat
 ¶ u' l' furet u' s. gbatant
 ¶ l' boe dozege uot franchou h' s
 ¶ l' q' Gull. enapela bertrant
 ¶ u' m' dist il por dieu le raemant
 ¶ ardes q' franchou soiet atorne noblent
 ¶ emati mouerot sil me vient entalet
 ¶ u' b' oncles tot au' talent
 ¶ o' h' preus va Gull. apielant
 ¶ n'cl' dist il adoubes moi errant
 ¶ aiderai muelo mo' s' q' est entel t'ant
 ¶ u' m' ce dist Gull. uolent lecreat
 ¶ chier drap estendret soe le p' d'orat
 ¶ alus l'ist Gull. au' le cuer ot d'lat
 ¶ oelamoe desonre q' si enalissans
 ¶ u' nes caucos lacha Gull. li auent
 ¶ l' espozon deseuere f'iner et noblent
 ¶ v' est i' haub' q' si fort ¶ tenat
 ¶ a chaire lesee lachie lehye l'ist
 ¶ Gull. li done ¶ colee grant
 ¶ uen fait il m' s' preus ¶ vallant
 ¶ en bataille hardis ¶ gbatant
 ¶ h' s. s' desoe mais enauant
 ¶ u' li amaire ¶ bon desle courant
 ¶ m' s' m' s' tot ¶ rhelement
 ¶ u' s' u' s' ou pre d'orat
 ¶ u' s' franchou est arde reoerant
 ¶ l' ch' s' gardent ¶ ar' ¶ auant

¶ u' l'us alautre casert b' s' grant
 ¶ cole n'ut vont franchou reposant
 ¶ u' cau demat al aube apissant
 ¶ uel barages se vait tot apstant
 ¶ l' os semuet oz lor s'ot d'ier aidant
 ¶ s' furent de h' s' gbatant
 ¶ h' s' armes soe bon desle corant
 ¶ l' q' s' les vait agoussant
 ¶ Guichardus q' est preus ¶ vallant
 ¶ u' les g' d'us h' s' p' s' raemant

L ¶ foche cheualchier ent
 ¶ l' q' s' Gull. s'ot durent hastes
 ¶ deus larchat cheualche s'ot l'arnes
 ¶ o' z' s' deuons de u' s' oter
 ¶ s' s' ons apele Gull. l'alos
 ¶ s' egnor dist il car s' ales armer
 ¶ at co u' s' ne deuons reposer
 ¶ ou nel volroie por s' u' s' dor peses
 ¶ ue q' s' Gull. nos t'ualt enferres
 ¶ a toz u' s' mais nos seroit regues
 ¶ a co p'oles s'ot u' s' tot armes
 ¶ p' m' s' reuerent al loes ¶ al tres
 ¶ ont fu li capes m'uelles ¶ moetes
 ¶ en haut s'ot li fort Rois des kames
 ¶ ranc s'ar' oz tot s'ot encloes
 ¶ ue n'us d'us ne escape.

G ¶ u' s' lestoie q' s' menche en la plaigne
 ¶ Rois des k' s' s'ot d'us hautaigne
 ¶ s' on s' encloe s'ot nule demoraigne
 ¶ a icel mor uoigne li aufage
 ¶ li coenu ¶ tot cil de marsaigne
 ¶ il de burgne ¶ al de buraigne
 ¶ tant en ia en icelle campaigne
 ¶ si ia valee destrubant ne montaigne
 ¶ s' esot coite de cole gent estraigne
 ¶ la remiche si forte la bataille
 ¶ s'ert des k' s' s'ot le haume
 ¶ ot le detriche d'us ala ventalle
O ¶ li Rois chier acte.
 ¶ u' s' des k' s' s'ot a' s' cheus

b n le comte W. alou
 p le nasei le lieue pueru
 j alieut mlt tost le cef tolu
 Q uat de marsaig ne ist lit venu
 p droite force li ont le roi tolu
 p fescoret des rames vras tu
 O il fait il iou nai n' mal sentu
 e est W. q oze meut abatu
 s il s escape manoez aures pdu
 l ois alalent W. li paen mestreu
 l ancet les lances t mait dars estolus
 d esoz liu ont son ceual mort ferus
 t W. rest a tre chens
 s espee tenoit tice mlt auot de vceus
 f uert i pa. t tot la poefendu
 q au ne li val le mote dui festu
 e ar de paens la plante neiu
 d e tui. dars lout el coste feru
 n estut hupak q iest soeueni
 t aut de blaines son amu t son dui
 t c. des autres q lout lout son conu
 O est leuist h paen mestreu
 q au W. si h amoz feru
 Q uil fust p uui. fous t lout pafmes chau
 l ibaron lei relieuent.

De paraison est W. leues
 s er gent li ont les plaies rebeudes
 s oz i. ceual ont lout aut relieus
 n o est lout mlt engles
 l i farr. les ont si agreues
 d es x. mlt que W. ot libes
 n a que ly. vif entordont n naures
 l i autre n tot aloz fin ales
 a dont fust mlt W. dementes
 h e. cet. mlt co mauet oubliet
 s me deuies le seceles amener
 q oz est mlt mlt ne reueues
 n nels Gull. iama ne me vres
 d ame Guboz dier s tulle bontes
 l iol me toblent ne voi me mlt cler

t ant ai pdu desant de mo coste
 j ou ne sai mais mo ceual v men
 p res est ma fm oz mestoma fmer
 s i chi enpleurent de pire
 t qnt Gull. cheualche o son barne
 t ant se halterent ensamble del regne
 Q ue il ouet t t paens huer
 p ludoz fous oent moiole escer
 t dnt Gull. oztost si s hastes
 e est W. q si est atvapes
 b iax sire dix de mo neuu penes
 b tnt Guchart oztost si s armes
 d e W. ai gent doute.

B iax si li iors t ludoz ludoz
 b tnt sarma t Guch. li vallans
 t qnt Gull. t li autre ensement
 v estent haubt lacent elme ludoz
 e s cheuals p montent pumeles t fms
 q t fierent cheualcet es archans
 s onet loz grille t arriere t auant
 e s v. i. t t al elpozons brochant
 a desoz en est ven errant
 a haute uois na li sous escant
 d esz. sire q uas tu atargant
 a maleur lai oster uuant
 R enge tel homes si asamble ta gent
 p mah. car mest en as grant
 v oi chi ven Gull. le poullant
 t tat des autres ne sai le couenat
 q t ost mest est q loies deffendant
 d esz. lot la coloz na muant
 d ut a ses homes nos arois esto. snt
 l ois se retraiet arriere li psant
 W. lassent estrahier ens ou camp
 e monon luy ot ece de sagent
 xl ou xxx. ne le sai vracement
 n ia q. seul nest naures duremet
 d ut W. venu auons le camp
 p men sen fuet aler apr brochant
 d rex nos est enape.



Des or a emgent bñ aches
 Que dans Guilt vient a qpaisme bele
 I fient aiant son ser Gailles
 I l'ar. l'armement al h'iser
 I ou aevofles sarma tost sans ateste
 I haubers sarma delos. i k'atue
 I argot sarma i l'rou de l'uerone
 I iest armes esmeves dodierne
 I machamay. bozmaus butoz dante
 I iest armes. synagons de palkie
 I ot li mellos l'armement de la palkie
 I u' mair g'atue bone cancho de ieste
 I i q'it d'ertus illuast le destene
 I tot. I des cens q' il cnele
 I n'os paies q'atue la lance ferre
 I le fient iollet a chais dante
 I paies aiel poivre v'ent
 I l'atue aiant l'espée q' l'ust i eustmele
 I iot. i pa. q' li de puce Gatte
 I ne cop li done amot desle son elye
 I ot le detriche eustmele que laide
 I oet le f'uche en mi la g'atue p'le
 I i q'atue n'ieret apoeste
 I q'it paies ont p'ete mort a l'ye
 I aien l'escle malusmes b' Guilt
 I os i tot n'os honages
En mi le cap fu. I tot sous
 I des l'g'atue p'le i angoullous
 I eustmele malusmes ne li iotes
 I u' il eustmele q' il ale l'otes
 I ot n'os l'escle g'atue l'ancos
 I u' il eustmele mal ne dolos
 I eustmele q' il li p'atue
 I l'atue n'ieret p'vigor
 I l'atue le bon branc de coloe
 I iot l'ot ces t'p' sig' h'oms v'euos
 I ient paies reuey est liours
 I aloie son la ieste
En alant a m'le fiere bataille
 I u' ab'atue aiant m'le fiere

I le enderliche i l'atue m'haque
 I eustmele q' eustmele
 I one son cbe m'le h'ant a clere alaye
 I aien l'entend' la puce q' eustmele
 I l'ot v'ient li pa. de l'atue
 I il de palkie i al de l'atue
 I a oullies. i fiere l'atue
 I tel bataille eustmele li l'atue
 I cent escus i al clauat d'atue
 I v'oulet ces elmes i l'atue
 I eustmele est iongie la plaigne
 I eustmele. a l'atue. a l'atue
 I aien le v'oulet li l'atue
 I il de l'atue. ceste bataille eustmele
 I eustmele. Guilt. i l'atue
 I il haubers li rois de l'atue
 I aevofles i tot li autre a l'atue
 I aies paies p'ot tel gent q' il m'atue
 I eustmele. eustmele en vo de l'atue
 I u' p'atue la p'atue.

Des. sire dient li auyachoe
 I a ne aies ne deme ne paos
 I os. I u'ot l'ot m'atue no seignos
 I u' eustmele. p'atue l'atue
 I n de l'ot h'omes m'atue i de l'ot
 I l'atue. I Guilt poignat l'atue
 I eustmele l'atue q' li eustmele
 I eustmele l'atue m'atue l'atue
 I l'atue l'atue m'atue l'atue
 I i p'atue lance q' li de l'atue
 I v. claus d'ot l'atue i eustmele
 I n' li de l'ot i de l'atue
 I u' l'atue eustmele l'atue
 I eustmele l'atue de l'atue
 I eustmele l'atue le creator
 I eustmele ne d'atue ne v'ot l'atue
 I eustmele l'atue de l'atue
 I eustmele l'atue l'atue
 I eustmele l'atue l'atue
 I eustmele l'atue l'atue

li rocheur banchant d'li coet devuoz
 et p'moral ferri aumachoe
 d'eloz leu d'eloz parit asloz
 et ot li p'cha mozt labat adolor
 et p'roist et muant et malboz
 et aultre et brouart d'augremoz
 et n'j rando enocit vñ des loz
 et onore eide si est m'el retez
 et i ch' uilrent p'vigoz
 et men abarent afoze et avigoz
 et bñ se obatoient
Ont qu' oult. si en lestoiz entres
 dont ent emment p'a. d'ulqz atret
 et a tel p'omd' en ot vñ. q' tues
 d'el sanc des coez est l'be en anselet
 et i qu' oult. en a mlt afoles
 et tñ ser m'el si est mlt bñ proues
 et oucharde la p'aus calz dones
 et el li preus si est mlt bñ proues
 et a veillies. i. estoiz mlt moztos.
 et at p'ne tant p'ois iueillies caupes
 et tant el m' p'foze alquartelz
 et tant d'el sur sent p'el pres
 d'ont li seignoz sont mozt et aines
 et i qu' oult. en a mlt afoles
 et i a p'aien tat soit poemet armes
 et el l'atant aplat cop enteles
 et uel p'ofende d'ustan neu del handre
 et aien le fuet q' p't q' soit toz p'as
 et au t'p ia de p'aien. gnt plentes
 et trez. p'aien n'ant. q' t'p. armes
 d'el p' a machamar apeles
 et haucob mangot et neutes
 et eignes f'ant p'as. q' d' coztres
 et vender oult. et si le m'entend
 et el m'p'ent. eide m'at
 et a demul h'ome ne s'p'ient a m'g'renes
 d'ient. si h'ome s'p'ient et dit aues
 et uñ. q' d'eng les p'ofdoz
 et ne le m'p'ent. q' d'eng les p'ofdoz

et eoz ne pense ihus de maientes
 et maluaiz poez est li q' arries
 et au en oult. ot h'ome vñes
 et diez lama p'oz la gnt lonantes
 et men lasalent avron et enles
 et ancet li lances et fausars enpenes
 et on esai ot t'p'ot si aut et tues
 et mu laub' li. est li sans bates
 et au li m'at. t'ant le bñ aceves
 et iert soz p'a. p'gnt ire alunes
 d'elront. oult. et t'ent h'almes g'mes
 d'el a gnt l'aste dot il cest tat p'ues
 et i aut li sans p'bouce et p'le neis
 et p' bñ soz. i. d'el. armes
 et usa q'aigne. uñ. d'adoubes
 et ot ch' elit et redontes
 et sturs se fieret p'vive poestes
 et aveillies mlt gnt mortalites
 et au q' q' mure ne q' soit afoles
 d'el. est il duel et p'tes
 et lestoiz vait si est toz ayles
 et ne quedent sent il tant vñes
 et uñ il atant a cop ala fin est aies
 et ot enli fiert co sil fust foefenes
 et a de t'us. oult. et afoles
 et el gnt estoiz a son onde engres
 et el bon oult. q' tat ent poestes
 et el comit m'el tat p' si ailes
 et anche lesp'ee tel cop ha dones
 et mozt en telme el maistre coiz dozes
 et el fust lesp'ee que glach' est tozes
 d'el. et d'ent leust fendu et clupes
 d'el. senestre est li bñ auales
 et i co effondres q' ch'at. p' gnt coez
 d'el. cent li caus soz leu doz lites
 d'el. eam qu' oult. q' ne si afoles
 et li a tot son esai t'ronchones
 et oz le h'ant est li bñ auales
 et ne de la cauche a xx. mailles ostes
 et lesp'oon ha d'g'm res



D est en dre est liba anales
 p res de u. ptes en latre entres
 v out le Guilt. sili mlt vedoutes
 C uida ce fust sari. ou esdes
 t vait soi arriere sili a estes
 O t tu puer mar fustu ainqt nes
 q alort soit li gloton q toi a engedres
 p u aviesne alalife d q tu fust portel
 t ten lignage empote li malfes
 p cel seignoz q dix est apeles
 a u p cele cure q iou fust adoubes
 t klm mot mes adous dones
 si euch mauf tel cop por t ne por esder
 si e por crestien ne por roi coroner
 si e por n home q fust de mere nes
 q au se dieu plaist q sera qpes
 h auec ionouse la son esai gres
 p le nait a son neuu gres
 j a h eust mlt tot le cief colpes
Quant W. seit en hanc esdes
 p oz dieu vallat dit il oz s soffres
 t at que ion aie u. mor a v ple
 l ou ne voi v vore v dame des
 q au por itat q v charle nomes
 p lhuie bti que de france estes nes
 t q v estes delorant crestiens neis
 o z v qur de dieu de maistes
 t par les fons v fust regneres
 t foi q dour ta mere q te nozri souet
 t plefoi q dour le pe dot tufus engedres
 a ne v me dices qmet estes nomer
 p aien dit il ia ne v ert celes
 l ou au and Guilt. au cozt neis
 q es per en aumeris apeles
 t seit mes mes W. laloses
 p oz cun amoz fust en lestoz entres
 o t le li enfes li sans li est muel
Quant seit que cest Guilt. au cozt nes
 t fons ion de son la me v ch des
 t t p muisens est de dolo uerfes
 v out le Guilt. sen si mlt t penses

q uilla sli por cor d est vtes
 v qf luy se trait co hons plait de furtet
 p iue en ot si la fust releses
 j fnelemt li ail demandes
 p oz dieu valat dit il dices cauer
 t por cor ester de nocual vtes
 W. lot a poi ne por p
 O neler dit il v ne me caues
 W fust de au ple aues
 j p di bien t p de verites
 f iex fust Galt t dautenye nes
 o t le Guilt. lisan li est muel
 si ot mauf tel duel p leure q si neis
 t luns flaurer se pafme de ptes
 j iues snt duel demaiver
Quant muelle fu corechies Guilt. dpe
Quant de W. uat vte labouele
 Qm deuaf fu Gison desoz la sele
 a ie mauf not duel q si h fust aies
 si ier d ut Guilt. co iat de v snt pre
 e uo lignage esties h p honestes
 v nesties mie orguellos ne rubestes
 q au chp q tcle ne porroit estre
 h e. lal fust il oz amote ma pre
 a tat et v Guichart pui la pte
 p on oncle voit cele pt sili dreche
 t qut Guilt. le not errat layele
 b iaxmes dit il por dieu le roi celestre
 v es chi vo fte de fust duel t pre
 Guichart le voit pafue en nre
 a uat se redreche si remdre en la sele
 v t asen fte d lacoie t le bane
 a dont entrals la dolo renouele
 Guich. Guilt. demaiver duel a estes
 d ut W. por dieu le Roi poeste
 l aulier est vo duel q tant est pefme
 v re merchi racefines moi ma sele
 p entoz moi me noues ma bouele
 p me lures mo ceual ple rofne
 q abone espees me b aulier el pui deure

me mener en cele gnt prele
 El plus espes de rde gent auerle
 Que diez q fongt el vrame patne
 Se iou nabach des metloer deloz orde
 A ie naptis aumeri ne ouillehne
 Se moerai pas iou subit en mo estre
 A nehor moera q passe none ou vesss
 B n sench la vie q el cor me fluele
 Q d le ouill. por poi q il ne derne
 D edoloz t derage.

Oucler ouill. dist W. li bers
 Centre vos. i. laulies uo dolousors
 t p mal me fater qnt v voi esplozes
 p que por riens ne puet estre amides
 v of veef bñ que amoz sui nauves
 p oz amoz diu ma boele noes
 t mo ceual mlt bñ me rechengles
 d esoz ma fele mlt bñ me rasees
 d e mo ceual mo refne me dones
 m a bone espes en mo pungs me liuer
 El plus espes des pñ me meges
 Se ie nabach des muer enpentes
 A ie ne sui mes ouill. au cor n.?
 Q t le ouill. diez co il fu ures
 En si le fist co il lot deuses
 t W. est enlestor entres
 f iert cha t la si co homs foesenes
 Chou q l atant a tlot de colpes
 G mehart ses bes est dautre pñ ales
 t qnt ouill. est dautre pñ tomes
 t ot encor hys sont ses gens atcoupes
 l i qnt ouill. fu chis meubres
 f iert cha t la maie t t a decalpes
 E mui sa voie a i. voi engtres
 t uis ot no gnt fu sapoestes
 l i qnt ouill. hatel cop dones
 E au pmpier caup li a le chief caupes
 t p roost de ces paens altes
 t ant entua ne pot estre nobres
 E n alhans fu liestors mores

t uis t paens ichient mozt altes
 l a doloz isu grande.

Enli qme plente de chis se obatter en table



El cel ioz que la doloz fugit
 fu grans
 Et la bataille ouble
 en aloissans
 li qnt ouill. uosri
 ans abans
 b n iferi li palasins berans
 t audis libruis t richars li noemars
 t et. de blaines oues li robousins
 h unars de santes t foch de melans
 p oz tous les autres de si muer W.
 E n xxx. lieus fu rous ses iaxerans
 v y. planes ot ymi an. les flans
 d elamenes mozt. a. amirans
 m it ont ocis de t t de plans
 m au noli valt le pñ de y. belans
 t ar tant en ut des nes t des nes coas
 a ie tant ve vit y hom q soit vuals
 d esais t darmes est couis li archans
 t n fu la noise des cins mesreans
 t caples ner t liestor pelans
 d esoz la re coit a ruy li sans
 l i qnt ouill. uat pognat plesor

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